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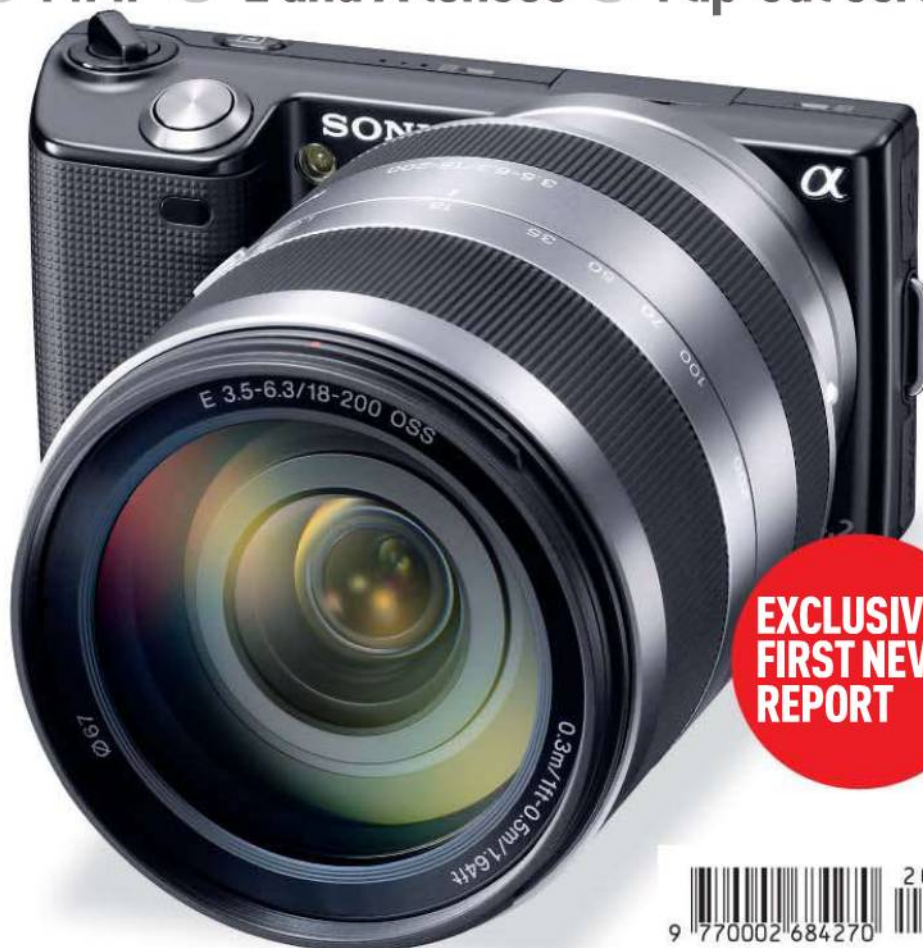
Saturday 22 May 2010

Photographer

SONY NEX-5

MICRO RACE HOTS UP

● 14MP ● E and A lenses ● Flip-out screen



**EXCLUSIVE
FIRST NEWS
REPORT**

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TESTED

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CANON EOS-1D MK IV
THE SPEED MACHINE

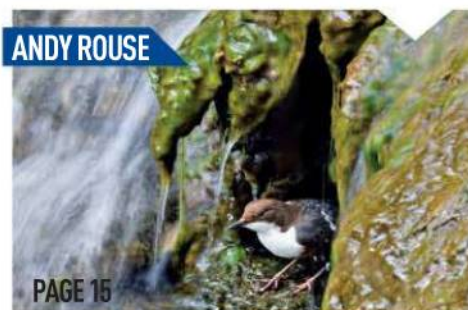
BARGAIN SCANNER:
DIGITISE YOUR FILM



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**ROUSE: A DIFFERENT
APPROACH TO BIRDS**



ANDY ROUSE

PAGE 15



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Amateur Photographer For everyone who loves photography

WITH A general election and a new camera all in the same week, it's been almost more than I can deal with, but the timing got me thinking about allegiances, politics and the way photographers treat camera systems. Perhaps the systems we use can be linked to the stereotypes of our political parties. Full-frame and 35mm cameras might be compared to the Conservative way of thinking, while the APS-C sensor DSLR could be linked to the historic ideal of the Labour Party being the workers' choice. Four Thirds and its Micro ally might represent the alternative way the Liberal Democrats say they offer. Ricoh's GXR and its standalone thinking would combine all the independents, while I have yet to align a system with

the BNP – or the Green Party for that matter.

Sony's new pair of micro-system cameras (MSC) certainly adds a massive power of strength to the idea of the miniature EVF interchangeable concept, and along with Samsung's NX10 opens the field for the use of APS-C sensors in this type of product. Just as we've had a multi-party system for some time, I don't think one format will wipe out the others but the progress of the Swingometer over the coming years will certainly be interesting.



Damien Demolder
Editor

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© TOPHOTO/KEEN RUSSELL

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© PHIL JONES

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THE AP READERS' POLL

IN AP 8 MAY WE ASKED... Do you grow plants specifically to photograph them?



YOU ANSWERED...

A Yes, I do	11%
B No, but I will	6%
C No, I have good plants already	42%
D No, I don't like shooting plants	41%

THIS WEEK WE ASK...

Which is the more promising of the current MSC systems?

VOTE ONLINE www.amateurphotographer.co.uk

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Legendary director Ken Russell may have made his name in films, but in the 1950s he was also a skilful photographer with a penchant for the surreal. Gemma Padley looks back at the career of an extraordinary artistic talent

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Arnold Newman's austere but brilliantly composed portrait of Igor Stravinsky has become one of the best-known images of the 20th century. David Clark finds out what makes this photograph so special

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APNews

News | Analysis | Comment | PhotoDiary 22/5/10

I wouldn't usually bother making any comment about the TIPA awards, but this year I feel I must

Euro gongs questioned, page 7



Sony unveils interchangeable-lens cameras • Models due out in June

SONY ENTERS MIRRORLESS-SYSTEM CAMERA ARENA



SONY has taken its first steps into the mirrorless interchangeable-lens camera market with the launch of the NEX-5 and NEX-3.

Due to arrive in the UK in early to mid-June, the 14.2-million-pixel NEX-5 and NEX-3 each boast an Exmor APS HD CMOS sensor, Bionz image processor and a bayonet E-mount lens attachment.

An optional adapter (LA-EA1) will allow the use of Sony, Minolta and Konica Minolta AF lenses, although AF will not be possible. The adapter is expected to cost around £150 and be available at the same time as the cameras.

Targeted at photo enthusiasts and beginners alike, the cameras are primed to take on the growing market for interchangeable-lens compacts, spearheaded by the likes of Olympus, Panasonic and Samsung.

Sony is keen to trumpet the cameras' size advantage over DSLRs. The magnesium-bodied NEX-5 flagship, for example, weighs 287g and measures 24.2mm at its thinnest point (excluding grip and lens mount).

Accessibility for users was also key for developers. To aid handling, a control dial allows the photographer to preview depth of field changes 'live' on the 3in, 921,000-dot, adjustable-angle LCD screen. There is also a library of on-screen 'shooting tips'.

The NEX-5 features Full 1920x1080 AVCHD-format movie recording (activated via a dedicated movie-record button), while the NEX-3 shoots 1280x720-pixel MPEG4 videos.

Other features include a 25-point AF system, 49-segment metering, raw file recording, a top equivalent ISO sensitivity of 12,800 and up to seven frames per second shooting in 'speed priority' mode.

The cameras house a High Dynamic Range option and are designed to be able to record 3D-format images, using the Sweep Panorama mode, via a firmware upgrade due to be released in July.

This will allow the movies to be transferred (via an HDMI output cable) onto 3D-enabled televisions and viewed in 3D using special glasses. The 3D-format video will not be viewable on-camera.

Accessories will include an optical viewfinder (FDA-SV1), priced around £150. A dedicated hotshoe-mountable flash unit will be bundled with the camera.

To coincide with the launches, Sony has launched the Optical SteadyShot-enabled 18-55mm f/3.5-5.6 and 18-200mm f/3.5-6.3 zoom lenses (the latter priced £500-£600). A 16mm f/2.8 pancake lens (£200-£220), plus an Ultra Wide Converter (VCL-ECU1) and Fisheye converter (VCL-ECF1) will also be available.

The NEX-5 kit, with the 18-55mm lens, is due to cost £550-£600. We understand that the NEX-3 outfit with the same lens will retail for £450-£500.

The 18-200mm lens will also be out in a kit with NEX-5 only, although the price is not yet known.

We expect the Ultra Wide Converter and Fisheye converter to cost around £100 each.

The cameras will not be available body-only, says Sony.

PENTAX WILL NOT RULE OUT MIRRORLESS CAMERA

PENTAX engineers are continuing to pursue the possibility of launching a mirrorless interchangeable-lens camera, as the firm points to an 'exciting' few months ahead.

In a recent interview with AP, Pentax UK product co-ordinator Stephen Sanderson said Pentax's Japanese HQ has not ruled out the launch of such a camera at a future date.

He added: 'It's quite clear that we don't want to be seen as the same as everyone else. We would go down a different route.'

Sanderson said 2010 promises to be a big year for Pentax. He told us: 'We are looking to grow. We want to grow. It's going to be an exciting year. I think everybody will see a change in Pentax.'

However, Sanderson did not reveal details of what types of camera we can expect in the run up to the photokina show in Germany in September.

SNAP SHOTS

● A row erupted over a photograph of Conservative leader David Cameron amid claims it was published in the *Daily Mirror* newspaper on election day without permission. The picture, splashed across the paper's front page, shows Cameron drinking with friends when he was a member of the Bullingdon Club while studying at Oxford University in 1987.

● UK consumers snapped up nearly 10% more interchangeable-lens digital compact cameras in March 2010 than they did the month before, latest figures show. Volume sales of mirrorless interchangeable-lens cameras reached 3,180 – a 9.3% rise on figures for February. This generated £1,647,212 in sales revenue. The total number of interchangeable-lens cameras sold in March, including DSLRs, fell 8% compared to the same month last year.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 19 May

EXHIBITION An Eye For The Sound by Tim Motion, until 4 June at The Richard Young Gallery, London W8 4LT. Tel: 0207 937 8911. Visit www.richardyounggallery.co.uk. **EXHIBITION** Bristol Through the Lens, until 19 May at The Photo Gallery, Bristol BS1 1RG. Visit www.thephotogallery.org.uk.

Thursday 20 May

EXHIBITION Early Magnum draws on material from the famed agency's first ten years, until 22 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit www.magnumphotos.com. **EXHIBITION** AOP Students Awards 2010, until 20 May at Association of Photographers, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-awards.com.

Friday 21 May

EXHIBITION Defining 'The Look' by Norman Parkinson, until 12 June at Chris Beetles Gallery, London SW1Y 6QB. Visit www.chrisbeetles.com. **EXHIBITION** The Best Days of our lives by Graeme Webb, until end of June at Coach and Horses pub, 13 Greenwich Market St, Greenwich, London SE10 9HZ.



© NORMAN PARKINSON

Saturday 22 May

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. **EXHIBITION** Dorothy Bohm - vintage photographs on sale, until 26 June at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.

Sunday 23 May

EXHIBITION In F.Light Through Time, a 30-year retrospective throughout May, at The First Light Gallery, East Sussex BN1 1HW. Tel: 01273 327 344. Visit www.firstlightclick.com. **EXHIBITION** England, My England by Chris Steele-Perkins, until 28 May at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Visit www.northumbria.ac.uk/universitygallery/.

Monday 24 May

EXHIBITION Full Throttle by Bob Carlos Clarke, until 5 June at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** International Garden Photographer of the Year, until 26 September at Royal Botanic Gardens, Kew, Surrey TW9 3AB. Visit www.igpoty.com or www.kew.org.

Tuesday 25 May **LATEST AP ON SALE**

EXHIBITION Withnail & Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk. **DON'T MISS** Chelsea Flower Show, until 29 May at Royal Hospital, Chelsea, London. Tel: 0844 338 7524. Visit www.rhs.org.uk/chelsea.

Japanese outline future for GXR system

RICOH'S 28-300MM SUPERZOOM DEBUT

RICOH has revealed full details of its new 28-300mm GXR-system camera unit and confirmed a UK price. The P10 28-300mm f/3.5-5.6 VC will cost a penny under £250 when it arrives in UK stores at the beginning of June, according to Keita Hashizume, manager for Ricoh's European camera business.

In a meeting with AP, Hashizume explained that the superzoom unit will be fitted with a 1/2.3in, ten-million-pixel, back-illuminated CMOS sensor. The new module is also equipped with a 1cm macro function and dynamic range double shot.

The sensor is the same unit as that used in the company's CX3 compact camera, but a new image-processing engine, Smooth Imaging Engine IV, should reduce noise levels when the sensor is used above ISO 800. The top ISO rating is 3200.

Capable of recording full-resolution (raw-format) bursts of up to 5fps, the P10 unit can also shoot 1280x720-pixel HD movies.

The VC in the name refers to Ricoh's sensor-shift image-stabilisation function that helps to compensate for the effects of camera shake.

Kazunobu Saiki, the outgoing general manager for Ricoh's European camera business, tells us that the lens unit will come pre-loaded with a firmware update for the GXR body.

'As soon as the lens unit is fitted to the body, a message will appear on the screen asking the user to update the body firmware. The firmware is already loaded in the lens unit, so the process is very simple and users will not have to download it to an SD card from the internet,' Saiki said.

At the meeting, Ricoh also confirmed that the A12 28mm f/2.5 wideangle fixed-



Keita Hashizume, manager for Ricoh's European camera business (right) with Kazunobu Saiki

focal-length lens unit will be arriving in the autumn. The lens has an actual focal length of about 18mm, but will act as a 28mm lens would on a 35mm sensor.

The lens will be paired with an APS-C CMOS sensor. Ricoh will also announce plans later this year for more lens units and modules for the GXR system.

Saiki tells us that, of all the concept units Ricoh has presented to the public (that will slide into the GXR body), the most popular have been a projector unit, a hard-drive storage unit and a sensor-only unit that allows non-Ricoh lenses to be mounted to it.

Further ideas include a remotely controlled lens unit that will be connected to the camera body via a cable for photographing in difficult places, a wirelessly controlled underwater unit, a printer unit and a GPS unit.

In recognition of the company's core business interests, Saiki also showed us a dummy photocopying unit, but added that commercialisation of this particular product is a slender possibility.

Canon set to debut CanoScan 9000F flatbed

CANON LAUNCHES SCANNER

CANON is set to launch the CanoScan 9000F, an A4 flatbed scanner boasting a resolution of 9600x9600ppi.

The scanner features a 48-bit colour depth delivering 'exceptionally accurate colour rendition', claims the firm.

It includes an adapter for scanning a 12-frame strip of 35mm negatives or four 35mm mounted slides. It also accepts 120-format images (max 6x22cm).

The kit, out in June priced £229, will include Adobe Photoshop Elements software.



SNAP SHOTS

● A royal photographer has been accused of digitally manipulating images of Prince Felipe of Spain for official portraits. Dany Virgili faces claims that he superimposed the same image of the prince's head on three separate portraits showing him wearing different uniforms. Newspaper *El Mundo* suspected the same face had been used in all three publicity pictures after closely examining all three together. Virgili and the country's royal palace deny Photoshop was used to manipulate the pictures.

● Free Aperture software workshops are taking place at Apple's flagship store in Regent Street, London, during May. Hosted by photographer Denis O'Regan, the events take place on 17, 24 and 31 May, from 3-5pm. For details visit www.apple.com/uk/retail/regentstreet.

● Manfrotto has launched a series of promotions that run until 31 July 2010. Customers can claim £20 cashback on a 190XPROB tripod, plus a free Manfrotto 234 or 234RC monopod tilt head when they buy selected monopods. For full details call 01293 583 300 or visit www.manfrottodistribution.co.uk.



Do you have a story?

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Are these European gongs really all they are cracked up to be?

TIPA AWARDS VALUE QUESTIONED



THE TECHNICAL Image Press Association (TIPA) has named its best camera gear amid concerns from *Amateur Photographer* that the annual awards are worthless (see *AP comment*, right).

One of this year's winners was Adobe Photoshop CS5, which was only announced ten days before the results were announced and is not yet available, leading *AP* to question the value of the awards.

The awards are voted for by publications across Europe. *AP* does not belong to TIPA.

Canon's EOS 7D was named Best Expert DSLR, the Pentax K-x the Best Entry-level DSLR and Leica's M9 the Best Prestige Camera. The Nikon D3S won the title of Best Professional DSLR camera.

Meanwhile, the Olympus Pen E-PL1 triumphed in the Entry-level Compact System Camera category. Fujifilm's FinePix HS10 won honours for the Best Superzoom Camera, the Casio Exilim EX-G1 topped the category for Best Rugged Compact Camera and Panasonic's Lumix DMC-G2 was voted the Best Advanced Compact System Camera. The award for Best Compact Camera went to Sony's Cyber-shot DSC-HX5V.

I wouldn't usually bother making any comment about the TIPA awards, but this year I feel I must. I'm not commenting because TIPA is a rival association to the one *AP* belongs to (EISA), or that rival UK magazines belong to TIPA, but because I'm annoyed that TIPA seems intent on devaluing product awards in general.

I appreciate there is often a feeling among some readers that somehow manufacturers are able to influence the nominations and choices of winning products in our own *AP* Product Awards with promises of advertising and incentives, and cynics will always speak with the waft of corruption beneath their nostrils when any product awards programme is discussed. Yet announcing that a particular product is the best of its type before it could have been used or tested properly does not help. I really wonder how well TIPA members have tested anything that has been awarded this year, when it is clear that two of those products could not possibly have been examined to any decent extent.

The first finished model of the Panasonic Lumix DMC-G2 available in the UK only arrived in the *AP* office in mid-April, with the firmware only just updated, and Adobe's Photoshop CS5, while pre-disclosed to us some time ago, was not available as a final version for testing, either. In both

AP COMMENT

Damien Demolder
Editor



cases each product appears great on paper, but one can hardly say either is the best in its class unless it is tested thoroughly. Even if a good solid model of the G2 were available when the awards were decided, that could demonstrate exactly what consumers will buy themselves, I wonder how many of the 29 TIPA members got to use it. It is important to remember that product awards are for the benefit of consumers rather than for the good of manufacturers.

When we decide our *AP* Awards, the choices are made on the basis of which have been the best products tested within the past 12 months. Maybe the majority of TIPA members have tested finished versions of all these products so they can testify to their readers, and to the European camera-buying public, that they fully understand exactly how these products perform. If they haven't, they are damaging the trust of consumers in any awards programme, and they are failing in their duty as magazines to direct their readers with honesty and integrity. I sincerely hope I am wrong.

Instant camera giant defends launch of Polaroid 300

POLAROID UNDER FIRE OVER NEW CAMERA



POLAROID insists that its recently announced Polaroid 300 instant film camera is the first of a number of analogue models it plans to launch in the coming months. The firm was responding to an accusation that it is 'twisting its story' about the cameras it plans to introduce this year.

Polaroid had angered management at the Impossible Project after revealing the Polaroid 300 (*News*, *AP* 15 May), an instant camera that produces business card-sized prints, based on a Fujifilm Instax mini camera. Developed in partnership with Fuji, it does not use traditional Polaroid 600 film.

Impossible BV, which recently started making traditional instant film using Polaroid's production plant in Amsterdam,

the Netherlands, had expected Polaroid to launch a new version of the Polaroid 1000 camera, which accepts 600-format film. The 1000 model was showcased at the Consumer Electronics Show in January.

A spokeswoman for Impossible BV told us: 'The management of the Impossible Project finds this confusing and clearly wants to state that the Polaroid 300 is not the camera that has been announced in Polaroid's press release from 7 January 2010.'

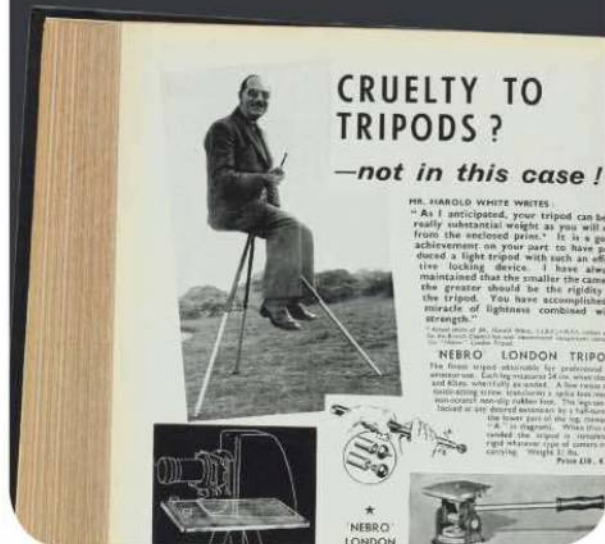
Impossible BV has also accused Polaroid of leaving it in the dark about cameras it plans to launch.

A Polaroid spokesperson told us: 'The launch of the Polaroid 300 is only the beginning of the Polaroid Movement marking the return of instant photography...'

AP
THIS
WEEK
IN...

1948

A curious image appeared in an advertisement in AP's issue dated 26 May 1948. Headlined *Cruelty to tripods? – not in this case*, the ad showed a rather jolly-looking Harold White FRPS demonstrating how a Nebro London tripod was able to bear 'really substantial weight'. Harold had sent a letter of congratulation – plus the said photo – to tripod supplier Neville Brown & Co Ltd. 'You have accomplished a miracle of lightness combined with strength,' wrote Harold. Note: Members of AP's technical team say they have no plans to introduce such a criterion for future tests.



SNAP SHOTS

● Photographs taken by, or featuring someone with, a learning disability are being sought for a competition organised by the charity Mencap. The annual contest, called Snap, is split into the following categories: Active together, Watching the Action, Local Life, Sporting Hero, Olympics and Getting Out. The closing date is 21 June 2010. Visit www.mencap.org.uk/snap for more details.

● Photo printers are helping police crack crime in Japan, according to Sony. Japan's national police department has rolled out more than 6,000 Sony SnapLab digital photo printers, using them as 'on-location photo labs'. The printers are being used by the Photo Section Identification Division to print out photos on the spot for use as supporting evidence.



Top prize of £1,000 up for grabs 2010 ASTRONOMY COMPETITION LAUNCHED

A GLOBAL search is underway to find the 2010 Astronomy Photographer of the Year.

Open to both amateur and professional photographers, the Astronomy Photographer of the Year competition features four categories: Earth and Space, Our Solar System, Deep Space and Young Astronomy Photographer of the Year.

There will also be two special prizes, People and Space, and Best Newcomer, with the Best Newcomer prize awarded to the best photo by an amateur who has taken up astrophotography in the past year but not entered the competition before.

Last year's inaugural competition was won by British photographer Martin Pugh.

Dr Marek Kukula, an astronomer at the Royal Observatory in Greenwich, said: 'We were blown away by the quality of the entries in 2009. This year we would like to capitalise on this enthusiasm and talent, and hopefully we'll see more entries, especially for the Young Photographer category.'

The winner will bag £1,000 in prize money, while category winners will receive £250.

The closing date for entries is 16 July 2010 and the best shots will go on show at the Royal Observatory in Greenwich, London SE10, from 10 September 2010–9 January 2011. For details visit www.flickr.com/groups/astrophoto.

Free online training sessions ONLINE SEMINARS GO LIVE

PHOTOGRAPHERS and videographers are sharing their techniques in a series of free online training sessions.

'The Manfrotto School of Excellence is an online tutorial platform that will allow users to log on and access the experience and know-how of the world's most famous photographers and videographers,' said a Manfrotto spokesman.

The tutorials are presented in video or 'editorial' format, with each 'seminar' lasting 30–45 minutes. Subjects covered include portraits, still life, news photo/videography and documentaries.

'The platform will offer a series of free training sessions of varying difficulty (from beginner to advanced level), designed to add to the

knowledge of all enthusiasts, amateurs and professionals alike,' claimed Manfrotto.

'It is just the thing for those wishing to take their skills to the next level and satisfy demanding customer expectations, or for hobbyists who want to pick up some tips to implement in their own creative world.'

For details visit www.manfrottoschoolofexcellence.com or call 01293 583 300.



Do you have a story?

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CLUBNEWS

Club news from around the country

ONGAR PHOTOGRAPHIC CLUB

The club will host its annual exhibition on 22 May (9am–4pm) at Budworth Hall, Ongar, Essex. Members meet on alternate Tuesdays at St Martin's Church Rooms, Castle St, Ongar, Essex. Visit www.ongarphotoclub.co.uk.

THE PRACTICAL PHOTOGRAPHIC GROUP

The group is holding an exhibition at Sidcup Library from 22 May–4 June. The library can be found at Hadlow Road Sidcup, Kent DA14 4AQ. To contact the group call 01322 438 038.

MUMBLES AND WEST CROSS PHOTOGRAPHIC SOCIETY

The society stages an exhibition of members' prints at Oystermouth Castle, Mumbles, Swansea, South Wales, until the end of May. Visit www.mwxphotosoc.org.uk.

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

© ALISTAIR BERG



BOOK

Dreams & Goals

The World Cup & World Football 1990-2010

By Alistair Berg, Dewi Lewis Media, hardback, 288 pages, £30, ISBN 9781905928064



THE WORLD CUP is upon us once again, and amid all the glitz and hype it's easy to forget what the world's most popular game means to its far-flung fans. As Alistair Berg shows us in this brilliant volume, for some it is pride, for others a sense of community, a pastime, a profession, an obsession and even a way out.

Berg pulls together some 300 images of people

enjoying their favourite sport from more than 50 countries worldwide. Although he spends plenty of time on the pitch, he also takes us to the games played barefoot in the streets. This is very much a study of the game from the fans' perspective. One doesn't often think of sports and documentary photography in the same breath, but Berg's keen eye and creative compositions make this a most unusual edition in its genre.

www.nojobwilltravel.co.uk



THE INTRODUCTION is rather annoying as you read it from your desk in your cubicle in your air-conditioned glass office in the middle of dreary London. Nina Alton and her boyfriend Charlie, tired of the London rat race, quit their jobs and embarked on a year-long expedition through 44 countries armed with a Canon EOS 1000D and a Canon IXUS with underwater housing. Their website, which they update from the road, serves as a sort of travelogue and photo album of their adventures.

It may seem a little self-indulgent to expect others to follow your year-long holiday, but you'll find yourself religiously sifting through their images across 36 galleries so far. Having shot 24,000 pictures and counting, not every image is fantastic, of course, but they are interesting – particularly the series showing their preparations. Other site features track their route across the map, with miles, altitude, and so on in a series of graphs and charts.



WEBSITE

Art of the Formula 1 Race Car

By James Mann

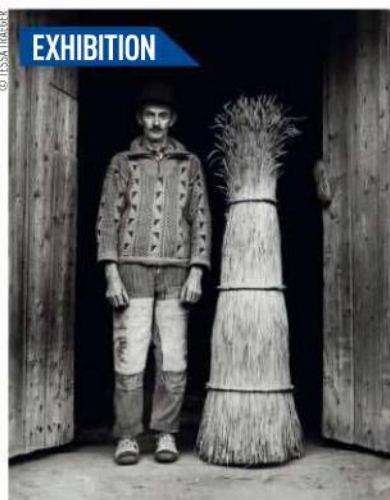
Motorbooks, hardback, 208 pages, £30, ISBN 978-0-7603-3731-8



IN CONTRAST

to Alistair Berg's book (left), James Mann's profile of motorsport's Formula 1 cars eschews the grittiness of the streets for a more sparkling study of its racecars's sleek

© TESSA TRAEGER



EXHIBITION

Voices of the Vivarais

Tessa Traeger. 28 May-26 June.

Purdy Hicks Gallery, 65 Hopton Street, London SE1 9GZ. Tel: 0207 401 9229

TESSA Traeger's exhibition is a subtle, thoughtful look at the way of life of the farming communities of the Vivarais region of France. This collection of 50 silver-gelatin prints was 15 years in the making and aims to show how this simple way of life is under threat from EU directives and cultural change. Shot with a plate camera and wet negatives, Traeger wanted her equipment to reflect the 19th century world in which the people of the Vivarais live, a society where to spend money is shameful and the only thing they'd change are the anxieties of failing crops. Traeger's subtly beautiful images should be seen in person.

and lustrous form. Set against stark black backgrounds, Mann explores every angle of these machines, from close-ups of spiralling wires to overhead views. Many times the cars are quite cleverly almost eclipsed by shadow, with just the carefully lit outline of their shape visible.

The pictures seem to leap off the page, and they really are quite different from the motorsport images we are used to seeing. However, with such a close study of the nuances of each make and model of car you will probably need



BOOK

to be a fan of Formula 1 to keep your interest piqued all the way through. With that caveat in mind, add an extra star to this review if you're a Formula 1 fanatic.



© JESSA TRAFER

CONDENSED READING

A round-up of the latest photography books on the market



● **THE GADGET SCIENTIST**
Guide to Using Your Digital Camera, By Mark Burton, £12.99

This small, unassuming book is simplistic in approach, but that's not always a bad thing. Aimed at compact camera users and people more interested in shooting the family at Christmas than the Old Man of Storr, each page addresses a new function or common problem. On the left is a 'bad' picture illustrating the problem and why it happened. On the right is a 'good' picture and text on how to fix it.



● **LLWYBR ARFORDIR**
Ceredigion Coastal Path, By Phil Jones, £19.99

No, we didn't spill water on the keyboard, but what this location lacks in vowels it makes up for with deep blue skies, stunning greenery and coastline scenery. Jones's images are beautiful, yet informative of the place. It's a location book that actually makes you want to visit – how about that! Look for Phil's profile of the path in this week's *Insider Knowledge* on page 21.



● **MICHELLE OBAMA**
The First Lady in Photographs, By Deborah Willis and Emily Bernard, £18.99 What is the point of this book? To capitalise on the American First Lady's popularity, of course. However, as this collection is almost entirely made up of stills from campaign performances, there's no depth or better understanding of Michelle Obama. It just feels hollow and cynical.

● **TIGER: LORD OF THE JUNGLE** By Alain Pons & François Moutou, £14.99 Photographer Pons joins vet Moutou in a study of the current state of tigers. The images are fine, if not spectacular, and the text is interesting. Ultimately, though, it feels like it was designed and self-published at PhotoBox – which isn't a bad thing, it just has a basic feel.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

LIVING IN THE PAST

After reading Alan Carpenter's *Backchat* in AP 24 April, I feel compelled to comment. Why do photographers like Alan constantly feel the need to battle with archaic technology in the hope that they'll look like real photographers? He describes, quite proudly, using his Kodak Retinette 1A with its vague focusing scale and limited shutter speeds. For goodness sake, Alan, bring yourself up to date, man! Nobody uses those cameras any more. I'm a Retinette 1B man myself: built-in lightmeter, 1/500sec shutter, proper late-1960s camera smell – check me out.

Ronan Cantwell, East Lothian

Quite, Ronan. I'm right behind you – Damien Demolder

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

A LONG WAIT

Like Paul Newman (*Letters*, AP 8 May), I've been waiting since the dawn of digital photography for a compact camera that would match decent 35mm film compacts. I moved to digital imaging as soon as the Nikon D70 appeared, but digital compacts are still a poor shadow of the best of the film era. I've owned several, and have the mental scars to prove it.

Ricoh has come closest with the GX200. Ergonomically, it is almost perfect, it has manual features aplenty and raw support. I love using it. Yet inside lurks a teeny, weeny 12MP sensor conspiring against me. Plus, the camera is locked to ISO 64.

Why, a decade into the digital era, are we still waiting for mainstream compacts for the keen amateur market? The Sigma compacts were an attempt, but ergonomically not perfect, while a Micro Four Thirds camera is too big. And a £1,400 Leica with poor AF? Eh, no thanks. I want a real pocket camera: a digital Olympus XA (but OK, a little bigger, if necessary). Is it really that difficult or costly to produce? Or am I deluding myself that there's market for serious fixed-lens compact cameras? **John Killeen, via email**

The market is there all right, but it is waiting for the camera to fill it – Damien Demolder, Editor



TAKE YOUR TIME

Regarding Jonathan Reid's letter about shooting excessive amounts of pictures (AP 8 May), since turning to digital imaging I often return home after a shoot and find myself deleting hundreds of dud images. In my film days I used to think through every shot before tripping the shutter, and my ratio of successful shots was way higher than I achieve shooting digital. Now, I work by restricting myself to 36 shots, as in my film days, and refrain from checking the images on the monitor. It's a useful exercise in retrieving lost skills such as estimating when – or indeed why – a picture might fail.

Naturally, anyone out to earn money from their work will stick to shooting hundreds of images 'just to make sure'. But for myself, I'd sooner end up with three pictures worth printing than 300 suitable only for binning!

Tom Cave, Tyne & Wear

PRE-ELECTION FEVER

Even allowing his status as Parliament's officially appointed election photographer, I wonder if Simon Roberts managed to escape police intervention while taking pictures – especially as he used an Ebony 45S (5x4in) camera (*News*, AP 1 May). You can't blend into the crowd with one of those.

Eighteen months ago, I spotted a well-known MP who was visiting my area. He was sitting outside a restaurant having a coffee. I was 50 yards or so away, so I tried to take a photo of him with my superzoom compact. As I framed my shot, the MP looked across and whispered something to one of his security team, who hurried over to me and in expletive-ridden sentences told me not to take pictures. I explained that the MP in question represented the party I'd always supported, and that I was a fan, but it cut no ice. Neither did my request to speak to the MP and explain my harmless actions. A police officer present at the scene also decided it would be best if I moved on. Of course, this was before the recent election fever, so I imagine that same MP's response to the camera lately has been significantly more obliging.

I hope Simon Roberts got the public's support in his request for photos to aid his own election project. Or will we perhaps be reading via AP's news pages of those who came to grief for having the gall to attempt that once most simple of tasks: taking pictures in public!

Andy Rice, Tyne & Wear

I hope your ex-favourite MP is now an ex-MP – Damien Demolder, Editor

BIG CAMERAS, SMALL HANDS

Over the years I've noticed that in camera tests the camera's aesthetics are often called into question. For example, if a tester finds that a camera is too small in his or her hands, then the camera gets marked down, but I find this unfair and biased. Being a female photographer and, having felt the brunt of the male-biased discipline of photography over the past couple of years at Focus in Birmingham, I do not feel it is

What The Duck

<http://www.whattheduck.net/>



INSPIRING INSECTS

Thanks for a great article on focus stacking in AP 17 April. I have tried macro photography before, but I have always felt limited by the shallow depth of field. However, inspired by David Vennings' insect photos, I ordered a set of bellows on eBay for £25. I tried it with a few of my lenses and settled on the Canon EF 50mm f/1.4. Keen to photograph any insect I could find, I settled on a rather dusty wasp, which had been lying dead in my garage for a week or so. I set up the bellows on the tripod and manually turned the focus ring for each of the 40 shots. The result is below, and while no match for David Vennings' images it's not bad for a first go. I used a Canon EOS 7D, 50mm lens, 4secs at f/8, ISO 100 and halogen desk lamp.

For anyone else wanting to try the technique, here are a few points that I thought were missing from the article:

- You can use one of your existing lenses (and Canon users can use the depth of field preview button to trick the lens into staying at a certain aperture)
- A £25 set of bellows from eBay works just fine
- You don't need a special rig; small turns of the focus ring give plenty of control
- If you already have Photoshop CS4, you don't need any other software (plus, there are plenty of CS4 focus-stacking tutorials available on the internet)

Thanks again for a very inspiring article. I look forward to trying it out on another unfortunate insect. **David Stephenson, Bristol**



DAVID STEPHENSON

appropriate, necessary, acceptable or equal for a male tester to state that a camera is marked down because it does not fit his fist. I am sure it is easy for you to put an outline of the tester's hand on the results page that will serve as a guideline for female photographers who probably have a smaller palm and fist. It will give a real impression of the size of the tester's hand in relation to the camera. **Bev Ward, via email**

Normally, we comment on whether the camera feels large or not and say that it could be fine for those with smaller or larger hands. Personally, I usually say I have large hands for my size and gender – **Angela Nicholson, technical editor**

KEEP AN OPEN MIND

I frequently applaud Roger Hicks for his deliberate goading of the reader with a controversial headline, but his article in AP 1 May bordered on the bigoted. 'I don't like opera' is analogous to saying I don't like violins – or to quote a photographic parallel, I don't like portraits or landscapes. To damn a whole musical genre because, quite probably, he hasn't heard an opera he likes is too closed-minded to grace your pages.

Or perhaps he doesn't like music, or sculpture, or fine art either.

Let's not discourage Roger from the wilder side of his opinion, but let us encourage a slightly more open mind.

Laurence Greetham, via email

I shall ask him to be more careful with the tenor of his articles in future, and to conduct himself a little better. I warn you, though, I don't suppose I'll have much Gluck – **Damien Demolder, Editor**



BACK CHAT

'He takes snaps, you are a photographer, I create images.' Which are you? asks Eain Scott

DOES it matter what we call ourselves? I think it does, because of what each term implies. In the case above the implication is that the 'snapper' is not really serious about the activity and so the product holds less interest. Let us leave the term 'photographer' aside for a moment and look at the last category. In my view, the 'creator of images' is suggesting that his or her work is somehow on a higher plane, that it takes more effort, more skill and is maybe even 'art'.

It is this word 'image' that is the culprit. Even among the least pretentious of photographers (and that includes those who write for this magazine), it is creeping into current usage as a substitute for the perfectly adequate word 'photograph'.

The relevant definition of 'image' is 'the imitation of an object's external form'. Note that the medium used is never specified. It could be the smiley face scraped in the dust on the back of a truck, Michelangelo's David hacked out of marble or a landscape rendered electronically on your monitor. All are images – but only one is a photograph, a representation made by light on a sensitised surface.

Why does the word 'image' have this more weighty connotation in our minds? The second commandment Moses allegedly brought down from the mountain goes something like this: 'Thou shalt not make unto thee any graven image, or any likeness of any thing'. Of course, no reader of *Amateur Photographer* pays the slightest heed to it – fortunately for camera manufacturers! But that word 'image' is serious and, especially when linked in with that weird word 'graven', sounds really naughty. Perhaps by using the term we are getting some kind of extra pleasure in flouting a taboo held deeply in our memories. No, that is surely too fanciful – it must be something else.

Could it be that the increasing use of the term 'image' has coincided with the recent explosion in digital photography, as people became uneasy with the fact that what they had photographed was being viewed ephemerally on a screen rather than more permanently on paper? However, the temporary screening of photographs is not new. The public lecture and slide show were once very popular, but were always termed photographic slides as far as I am aware.

No, the answer has to be fashion. Someone uses a term (perhaps mistakenly) and someone else hears it and thinks, 'Oh, that's cool!' (another word that grates). Then he or she uses it in turn and so it goes... My wife maintains that language changes, that I am pedantic, an old fogey, and that I will have to learn to accept it. Perhaps she is right. But does that mean the day will come when I will have to renew my subscription to *Amateur Imager*?

SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



A MEMBER of the passerine sub-order of birds (which includes sparrows, blackbirds, finches and so on), the dipper is short-tailed, small and stocky with a white throat. It measures about 18cm in length.

The dipper is closely associated with swift-running rivers and streams, and it is often assumed that its name is derived from the remarkable way it feeds – diving into or running quickly in and out of the water in pursuit of aquatic larvae, small fish and freshwater shrimps. However, it is really named after its habit of bobbing up and down on a rock perch while cocking its tail.

Highly territorial, the dipper's song resembles that of the wren (another passerine), being loud, bubbling and musical. Its flight is low and 'whirring'.

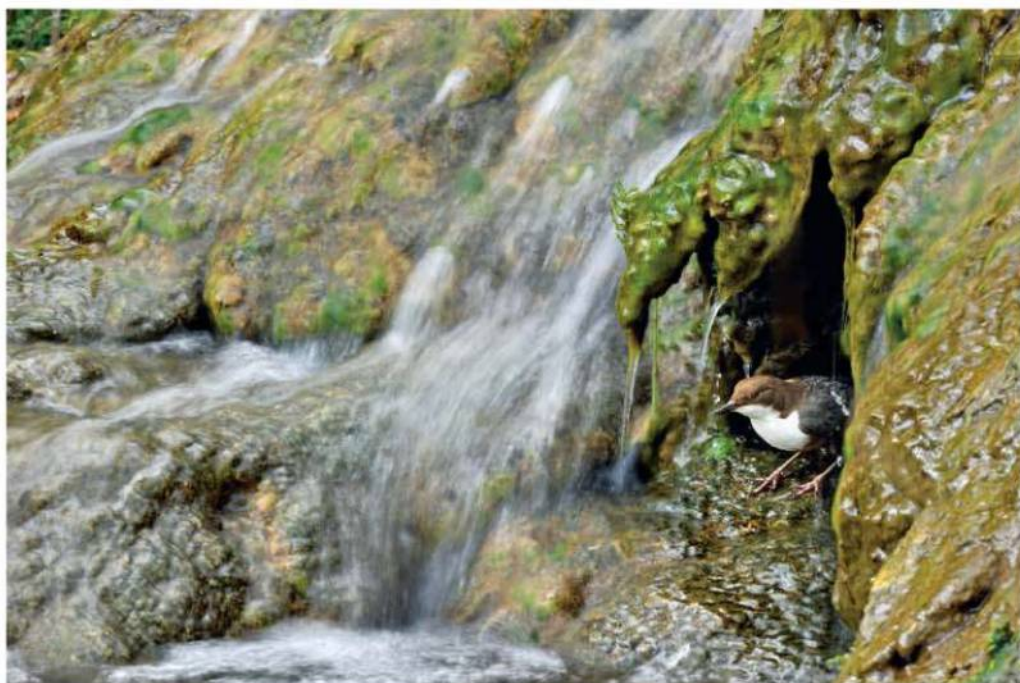
It is not classified in the UK as a threatened species, and the RSPB broadly estimates the breeding population as between 6,800 and 20,000 pairs. These can be found mainly in upland areas of England, Scotland and Wales, but also along low-lying rivers in the West Country.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



© ANDY ROUSE

Tracking down a beautiful bird

TAKING A DIPPER



THE FATHER and son looked at me as if they had seen a ghost. I stared back, wondering what was wrong. After all, it's quite normal to

see a grown man dressed in a camouflage cape sitting in the water with his wellies, isn't it? Well it is when you photograph dippers.

If you had asked me a year ago if I wanted to photograph dippers I would have said no. On the outside they are seemingly nondescript little chaps, with the white chest their only apparently attractive feature. However, looks can be deceptive as the dipper is quite a beautiful little bird, with a reddish tinge to the feathers and a quirky knack of 'dipping' up and down. The greatest attraction for me, though, is the habitat in which the dipper lives – fast-flowing streams, which offer a wealth of creative possibilities. There is also the fieldcraft element, as dippers are very difficult to photograph. Put all these factors together and you can see why I was sitting on the riverbank looking like Rambo's ghost.

I was a 'dipper virgin' this year, and the first thing I learnt about dippers is that they fiercely

defend their territory. This means that once you see a dipper flying, you can assume that you are in the territory so the next step is to find its favourite perching rock. Since I started my dipper season quite late, I skipped this phase and went straight to the nest. Dippers are shy birds and nest photography requires care to avoid disturbance. It is unlikely once they have young that they will abandon them, but the parents have stress enough without me adding to it. Luckily, the nest I found was on top of a small waterfall and they tended to perch around at the bottom before feeding the young so I could fill my creative boots and satisfy my ethical side, too.

Now, I expect you know by now that I strive for something different all the time. The average dipper picture shows the bird on a rock against a black background, which is something I wanted to avoid at all costs. So, after many hours sitting by the river watching dipper behaviour, an idea for a shot started to form. I would take a leaf from a landscape photographer's book and use a slow shutter speed of 1/5sec to blur the water around the dipper. Brilliant idea! Hang on, what does a dipper do best? Oh yes, it dips. However, it might be the fidget of the bird world, but just occasionally it does sit absolutely still. So I tried it, and many images later I managed to get this one that has the dipper sharp and the water blurred behind. Rambo's ghost strikes again! **AP**



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PHOTO INSIGHT



STEVE BLOOM

The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography

Steve Bloom explains how he battled contrasty light and merged two exposures to create this emotive panorama of a panda in China

I TOOK this image in Sichuan Province, China, a region renowned for giant pandas. It is home to around 30% of the world panda population and there are several breeding centres in the area. I took this shot at the Wolong panda-breeding centre in the Wolong National Nature Reserve. A couple of years ago a major earthquake in China destroyed much of the Wolong breeding centre and the pandas had to be relocated to a new site.

I had considered photographing pandas

in the wild, but I knew there would be good opportunities to capture memorable animal portraits at the reserve. In this way, I wouldn't risk harassing the pandas.

Many animal habitats are being destroyed by human activity, but rather than show the devastation I prefer to capture the beauty of what we have and remind people what we've got to lose. I made special arrangements with the staff to go on foot to areas where I could photograph the pandas up close. This involved clambering up part of a mountain to track them down. The pandas are not wild, but the enclosures are expansive so you do have to look carefully to see them. It was extremely steep and I was lying down, taking care to keep my camera steady and not tumble down the slope at the same time. I find it helpful to make a 'V' shape by pulling your arms close to your body rather than holding the camera away from your body. This gives you more stability. It's also helpful to breathe slowly and not become flustered as this will make it difficult to keep the camera still and result in blurred images. All these things sound obvious, and they're not rocket science, but it's easy to forget the little things when you've spotted the perfect scene and are hurrying to take a picture.

It was the middle of winter and you

can make out the snow on the rock on the right-hand side. The mountains in the distance are also dusted with snow. I wanted to show the panda's setting to convey something of its environment. I decided to shoot in landscape format and include as much of the surroundings as possible. I felt a panoramic shot would enable me to do this.

My eye kept darting from the panda to the surroundings and back again. Frustratingly, I didn't have my panoramic camera with me, so I decided to combine two exposures to show the full breadth of this magnificent scene. I photographed the panda and then moved my camera to the left and took a picture of the surroundings. Combining the images was a process of overlaying the two exposures afterwards (see *Talking technique*, right). Combining more than one image to create a panoramic is more akin to how the human eye 'sees'. When we survey a scene, we are constantly taking in information around us and a panoramic image is one way of imitating this.

The scene was quite dark due to the dense undergrowth, which limited the amount of available light. I used my Canon EOS-1N and 16-35mm lens with Fujichrome Provia 100 film, which I push-processed by setting



© STEVE BLOOM

'I used to get angry and frustrated and stew over the images I thought I should have captured'

my camera to 200, which is a 'push' of one stop. The film is then overdeveloped at the developing stage to compensate for the underexposure. 'Uprating' the film and later push-processing it in this way enabled me to stop down to give extra depth of field so I could show the background more clearly. I was also able to use a faster shutter speed and so ensure the panda was sharp. This was particularly important since I was handholding my camera.

Pandas are tough animals to photograph. Their white faces and black eyes cause the camera to struggle when trying to expose. Getting a correct exposure is a question of trial and error, and in many of the shots I found the black was too black or the white too white. As I was shooting film, ultimately I didn't know if I'd got a successful exposure but I used my best assessment of the light at the time, opting for an average exposure, and trusted I'd got it right. You can always

pull back some detail using dodging and burning on the computer later if you need to. I always pay particular attention to an animal's eyes, brightening them a little to make them sparkle.

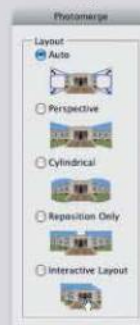
The panda knew I was there, but it didn't seem bothered by my presence. I'm no Doctor Dolittle, but it's important to emit the right vibes so the animal doesn't feel threatened. Body language is key – not making any sudden movements or moving too quickly. Yet there comes a point when you have to stop thinking, analysing and composing and just press the shutter, otherwise you'll never take the shot.

When I was starting out I used to be mortified by the photographic opportunities I'd missed – a lion jumping out at a zebra when I was looking elsewhere, for example. I used to get angry and frustrated and stew over the images I thought I should have captured but hadn't. Then I remembered that photography is a combination of luck, timing and skill, and you don't get it right all the time. I gradually became grateful for the photographs I had taken successfully and didn't dwell on the ones I'd missed. This was a major learning process and I certainly didn't always think like that! **AP**

Steve Bloom was talking to Gemma Padley

TALKING TECHNIQUE

Stitching images together isn't difficult to do, but it does take some practice to perfect. One way is to use Photomerge in Photoshop (File>Automate>Photomerge). Click 'File' and select your images one at a time, making sure you upload the image on the left-side first. When you are happy with the order, in the layout menu select 'Auto' and then click 'OK'. Photomerge blends the images together. Once this is complete, look for any edges that aren't aligned smoothly or blurred areas caused by subject movement. Make adjustments using the Saturation and Exposure sliders, and sharpen and crop as necessary. Save your image.



To see more images by Steve visit www.stevebloomphoto.com. Signed copies of Steve's book **Spirit of the Wild** published by Thames & Hudson, priced £18.95 are available from www.stevebloomshop.com.

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Need to know

How to get there

The Ceredigion Coastal Path extends along the western edge of Ceredigion in West Wales (Cardigan Bay). Train access is at Aberystwyth, close to the north end of the start of the path. Road access from the south is via the M4/A48 to Carmarthen and then A484 to Cardigan, or from the east via the A44 to Aberystwyth. The A487 runs up and down the coastal path.

Where to stay

There are many B&Bs in the towns along the coastal path with hotels in some busier spots. Many are in Aberystwyth, Aberaeron, New Quay and Cardigan. Campers are well catered for along the whole of the path. For a list of places to stay visit www.bnb-directory.com.

Where to eat

There are plenty of places to eat in the main stops along the route, although some are a little way off the path itself so go prepared with food and water. Check your route on an OS map to see how far it is between pit stops! For suggestions visit www.tripadvisor.co.uk/Restaurants-g186427-Ceredigion-Wales.html

Don't miss

The submerged forest at Borth is a very impressive sight at low tide and with a good sunset. The stumps are part of the Welsh legend of Cantre'r Gwaelod – a sunken land that extended many miles out into the Cardigan Bay.

Reader offer

To buy a copy of Phil's book *Ceredigion Coastal Path* (ISBN 978-1848512139 published by Gomer Press) for £15.99 (rrp £19.99) including free p&p, call 01559 363 092 or email orders@gomer.co.uk and quote Amateur Photographer. Offer ends 30 June 2010. For more about Phil's book, see *Review* on page 11 of this issue.

AP's guide to Britain's best photo locations.
This week... **the Ceredigion Coastal Path**

INSIDER KNOWLEDGE

Phil Jones

Age 46
Occupation
Consultant physician,

Aberystwyth Favourite photographers Charlie Waite, David Noton, Nick Brandt
Favourite location Coastal or inland water scenes
Photographic approach Composition, preparation, exposure



EXTENDING from Ynyslas in the north to Cardigan in the south, the Ceredigion Coastal Path weaves its way along the west coast of Wales offering myriad photographic opportunities. The route takes in a varied landscape of sandy dunes and beaches, rocky areas, cliffs and secluded coves. Opened on 3 July 2008, the whole walk stretches some 60 miles (96km), but can be broken down into smaller sections. The path is almost always next to the sea, but it strays inland at a couple of points.

Along the coast visitors can expect beautiful sea views, and on a clear day it is possible to see a great distance

across Cardigan Bay. In addition to the picturesque landscapes there are other photographic opportunities, such as sightings of Atlantic grey seals, bottlenose dolphins and plenty of bird life. In autumn seals pup on beaches towards the south and the resident population of dolphins in Cardigan Bay is worth keeping an eye out for. Leather-back turtles are also visitors to the area.

Phil Jones has lived in Aberystwyth for 15 years and walked the path with his camera capturing a variety of images from multiple viewpoints. Here he looks at a few notable vantage points along the route.



Derelict farmhouse

Canon EOS 30D, Sigma 10-20mm, 1/10sec at f/22, ISO 100



Dotted along the coastal path between Aberystwyth and Llanrhystud are a number of dilapidated farm buildings that make great photographs. This particular barn is close to Blaenplwyf and its yellow roof caught my eye. The colours on the day were exquisite and the view extends all the way out to the Irish Sea. The intense blue of the sky and contrasting greens and yellows of the fields combine with the delicate cloud shapes to make what I feel is a timeless coastal image. The ubiquitous sheep, a symbol of Wales, added a light-hearted touch,

which sets this image apart from many other coastal images. I wanted to find a way to bring all these separate components together. To do this I needed to find a viewpoint that would enable me to make a feature of the barn, but also incorporate the surrounding sky, land and sea. I wanted to keep the horizon low to make the most of the sky with its dramatic cloud trails. After some deliberation I settled on a position where I could place the farm in one corner and balance the sky and land around it. There are also several lime kilns scattered along the path, which make interesting subjects.

Moody sea

Canon EOS 50D, Sigma 18-200mm, 1/13sec at f/16, ISO 100



Carreg Bica, between Llangrannog and Cilborth beaches, is an instantly recognisable rocky outcrop. Legend has it that this is the discarded tooth of a Welsh giant. Llangrannog is a busy seaside resort and especially popular among surfers. I had planned to get a photograph of Ynys Lochdyn – a small island on the coast of Cardigan Bay – and had some time to spare. I knew the tide was on its way in and so chanced my luck. I wanted the rock that is jutting out of the water to stand out against the twilight sky. The white house on the cliff in the top left corner adds a sense of scale. I always stand back and look at the entire scene before I start shooting to get an idea of how I can frame it for maximum impact. In this case I wanted to find an angle that incorporated the darker areas of rock with the sky to give the composition added drama rather than create a solely aesthetic image.

Curving bay

Canon EOS 50D, Sigma 10-20mm, 0.3secs at f/16, ISO 100



At the northern end of Aberystwyth's promenade stands Constitution Hill with the longest funicular railway in the UK at 778ft (237 metres). There is also a camera obscura with a 14in lens that visitors can use to view the town below. The view looking south reveals the promenade, pier, castle ruins and Pen Dinas Monument on the hill. I have tried to capture a sense of movement by including the sweep of land as it curves around the bay. I tend to shoot as wide as possible to show as much of the scene as I can. I took this at twilight in autumn as the light was fading. The path is west facing so sunset is the best time to capture the most dramatic shots. I was standing at the top of the hill just off the beaten track to get a clear view and levelled my camera on the tripod. I adjusted my camera angle to include the pastel-coloured cloud in the top right corner, which I felt added balance.

Jutting branch

Canon EOS 40D, Sigma 10-20mm, 1/15sec at f/22, ISO 100



Just north of New Quay is the beach of Cei Bach. On warm days a boat trip from New Quay is rewarded with views of the resident bottlenose dolphin population, seals and a multitude of birds. On this occasion I was walking from Aberaeron to New Quay when I spotted a tree branch jutting out from the side of the beach. It was an obvious opportunity to capture a very different photograph of Cei Bach. The light falling on the bark illuminated the texture of the wood giving it an extra dimension, and the shape of the spindly twigs is an interesting compositional feature in its own right. I framed the image so the branch stretched across the full breadth of the frame to make the most of it and provide interest against the bright but blank sky behind. The tree has since succumbed to gravity as I discovered on a return visit, so this shot can't be repeated.

Inviting gate

Canon EOS 30D, Sigma 10-20mm, 1/160sec at f/5, ISO 100



The trek from New Quay to Cwmtudu is hard going, but the landscape becomes progressively more impressive so it is worth persevering. This island is just north of Cwmtudu. There used to be an Iron Age fort, although the remains are scant due to erosion. The open gate brings an enticing quality to the image and invites the viewer to peer further into the scene. Here the gate, slightly ajar, takes the eye to the beach below. I was standing on the fence and angled my camera to include the gate and cliff edges below. An open gate is a recognisable sight along any coastal path, and when photographed from a conventional viewpoint is unlikely to result in an exciting image. Yet from above it takes on a new significance and becomes a central component in the scene.

Waterfall

Canon EOS 20D, Sigma 10-20mm, 1/5sec at f/22, ISO 100



There is an impressive waterfall just north of the main beach at Tresaith and small rainbows of colour are visible at certain times of day. I often shoot in portrait format for landscape shots and here it worked well because of the waterfall's vertical shape. Shooting in this way allowed me to keep a tight composition and not waste space in the frame. Whether I choose to shoot landscape or portrait format depends on what is happening around the main point of interest. If there is a strong foreground but little else of interest on either side, I tend to shoot portrait to give greater emphasis to the foreground subject. Working in this way avoids leading the eye out of the frame as it removes empty space or uninteresting subjects.

Dunes

Canon EOS 30D, Sigma 10-20mm, 1/8sec at f/22, ISO 100



Ynyslas is a wonderful area at the southern mouth of the Dyfi estuary. Adjacent to the beach is a large tract of dune land with a designated walk slicing straight through. This area is part of a protected site so the landscape is well preserved. I wanted to capture the bird footprints leading into the sand dunes. They bring an extra dimension to the composition by drawing the eye into the scene. Other factors that draw the composition together include the faint cloud outline that fits neatly into the left of the dunes on the left-hand side of the image, adding to the symmetry. The key factor, however, is the camera angle. I set up my camera just off the ground and adjusted my shooting angle to bring out the undulating shape of the dune. The low angle combined with the flush of grass hints at what is over the brow of the hill, bringing intrigue to this oft-seen subject.

INSIDER KNOWLEDGE
As the coastal path at Traethgwynn beach is not available at high water, check tidal conditions

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This page: 'Private Eyes, London, 1955.' Outside the opticians

Far right: 'Leg Over Girl, 1957.' This was a friend of Ken Russell's, who worked at the Troubadour coffee bar. Several of the staff there came to his studio for a set of experimental photographs





Eye for a difference

Legendary director **Ken Russell** may have made his name in films, but in the 1950s he was also a skilful photographer with a penchant for the surreal. **Gemma Padley** looks back at the career of an extraordinary artistic talent

KEN RUSSELL is not known for his subtlety. As the director of controversial films such as *Women in Love* (1969) and *The Devils* (1971), he has always embraced outrageous subject matter and never shied away from exploring explicit visual narratives. While it is for the moving image that he is most famous, Ken's roots are firmly of the photographic kind. An exhibition celebrating some of his most striking work is currently on display at the TopFoto Gallery in Edenbridge, Kent.

REDISCOVERED NEGATIVES

It was by chance that the negatives from Russell's early photographic career were found and a stroke of luck that they were able to be exhibited at all. For 50 years the negatives lay hidden away in the vaults of the Pictorial Press agency (now TopFoto) where Russell worked. Uncovered in 2005, the negatives were shown to Russell at his home in Lymington, Hampshire, for identification before being whisked away to the TopFoto Archives. Shortly afterwards a fire ripped through Ken's house, destroying many of his original scripts and research notes. The negatives, recently removed, fortunately survived unscathed.

NOTABLE WORK

Ken's route into photography was as unconventional as his images. After a

short career as a ballet dancer, he studied photography at Walthamstow College in East London, producing important bodies of work such as 'The Last of the Teddy Girls', a series on the teddy girls in London after the Second World War who were identifiable by their distinctive haircuts, neckties and boyish tailored jackets. The teddy girl images ended up in *Picture Post* magazine and are unique insights into post-war trends and lifestyles.

Later, Ken produced a series of images of the Troubadour 'coffee girls' (see above), who worked at the popular coffee house in Earl's Court, London, where Russell and a host of actors and artists regularly visited. These images, experimental, quirky and bold in equal measure, embody Ken's eye for the bizarre. The 'coffee girls' came to his studio where he photographed them wearing hip baths and lampshades, and striking unusual poses. 'I got to know the girls who worked at the Troubadour,' says Ken. 'They were a fascinating group of girls. I chatted to them and they posed for me. They were pretty amazing; I just got on and photographed them.'

EARLY CAREER

With ambitions to be a fashion photographer, Ken read *Amateur Photographer* – 'the bible' for budding photographers, as he called it in a previous



ALL PICTURES © JEFFREY KEN RUSSELL

interview with AP (see 11 June 2005 issue). Unable to break into the fashion industry, explaining, 'I wanted to make the pictures interesting, but the clients didn't want to know about my ideas', Ken turned his photographic attentions elsewhere, pursuing a career as a freelance photographer achieving success with advertising work and contributing to *Illustrated* magazine as well as *Picture Post*. Predominantly using a Rolleicord and also a Leica, Ken would photograph whatever caught his eye. 'I wandered around Portobello Road in London snapping whatever took my fancy,' he says. 'I just photographed what I wanted'.

FROM PHOTOGRAPHER TO FILM-MAKER

Borrowing a 16mm Bolex cine camera, Ken started to make amateur movies and went on to work for the BBC where he made documentaries for a series called *Monitor* (1958-65) and ultimately full-length films for which he achieved both notoriety and critical success.

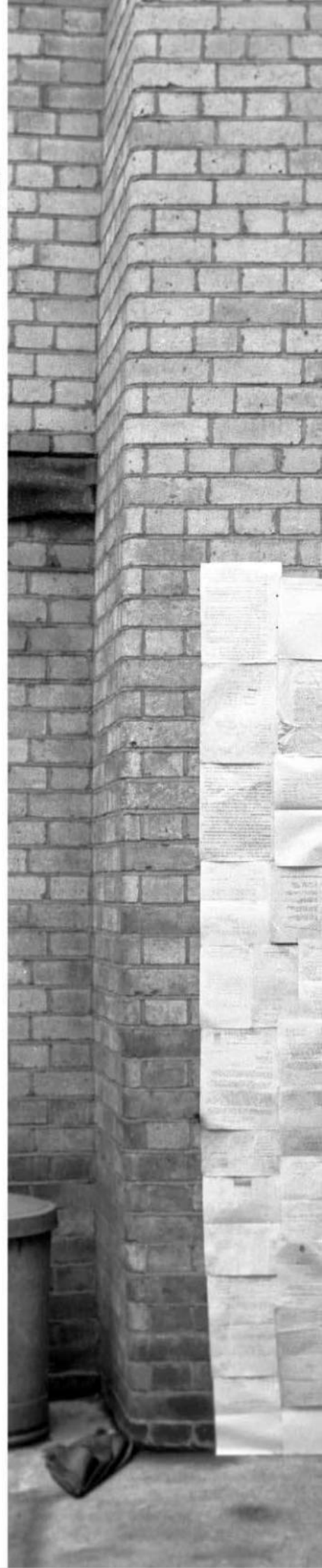
'Photography was a means to an end for me,' he says. 'As soon as I'd mastered it, I moved on.' However, he admits that his photographic training influenced his film-making, especially where composition was concerned. 'Finding ways to make the image work visually is what I was brought up to do,' he says. 'You learn how to take photographs and it's not that different to being a cinematographer,' he adds. 'Once you can do one you can do the other. Technically, they are very similar. Composition is composition.'

CINEMATIC EYE

Learning about texture, form and pattern, 'which I promptly discarded,' says Ken, his 'cinematic eye' was clearly evident during his early days as a photographer. Making what he called 'still films', some of the images with their surreal bias hint at the quirkiness that would follow in his films. There is an obvious narrative thread running through many of his images. One shoot Ken remembers in particular is a group of children acting out a

Above: 'Troubadour: The Penny Farthing Bicycle, London, 1956.' From a series on the uses of a penny farthing (borrowed from the Troubadour coffee shop)

Right: 'I Regret to Inform You..., London, 1955.' For 30 years, 72-year-old Zora Raeburn wrote novels and sent them to publishers. This photo shows her with a montage of the rejection letters she received







'There was no problem approaching people and I never experienced any trouble. I didn't make a big deal out of it and neither did they'

pretend wedding. 'I asked a group of children to dress up as if they were at a wedding,' he says. These candid images would be near impossible to shoot today, but in a more liberal and less guarded age they are unique and charming self-contained 'mini-films'.

Nowadays, with authorities making it increasingly difficult for photographers to take pictures in the street without being stopped and questioned, Ken's images are unrepeatable. 'I could photograph anything I liked and I didn't see a reason why I shouldn't,' he says resolutely. 'There was no problem approaching people and I never experienced any trouble. I didn't make a big deal out of it and neither did they.' Was he already thinking like a director at this stage? 'I suppose I was to some extent,' says Ken,

'although I hadn't explicitly thought about becoming a director at that point.'

SPOTTING THE BIZARRE IN THE EVERYDAY

Ken's ability to spot and extract the oddities in ordinary moments for dramatic effect is part of the appeal of his images. Playful visual imagery is a key force. From a strategically placed unblinking eye staring from a poster (see page 24) to a brilliantly observed tableau featuring a woman in a wheelchair, two women pushing her along and a woman admiring a statue in the background (above) the images are both absurd and wonderfully eccentric.

Often laced with humour and a faintly sardonic edge, images such as 'Christian Soldiers, Portobello Road, London, 1954'

Above left: 'Faces of Eve, London, 1957.' An open-air exhibition. Looking at the sculpture is Mrs Collins, Ken Russell's landlady

Top right: 'Christian Soldiers, Portobello Road, London, 1954.' Collecting for the Salvation Army

Above right: 'Watching the Detectives, London, 1954.' Private eyes of the Mask Agency

(top right) are mildly unsettling. In this picture a woman stares directly at the camera with a slightly crazed expression on her face. Behind her the hubbub of activity ensues. Images such as this aren't records of everyday life in the conventional sense; Ken uses his camera to draw attention to passing oddities that might otherwise go unnoticed.

Central to his images is the power of suggestion. Often using the device of a frame within a frame or manipulating available light, as in the silhouetted image of two detectives talking (above), Ken combines documentary street photography with storytelling.

'Some of the images have subtle overtones, I think,' he says. 'I tuned into anything that seemed weird. The novelty value appealed to me.' **AP**

An exhibition of **Ken Russell's** work is showing at TopFoto Gallery, Edenbridge, Kent TN8 5PF until 28 May. Call 01732 863 939 for more information or visit www.topfotogallery.com



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1

Vent... 1

1 'I tried to capture the light as it bounced off the surfaces to create an image that would be hard

to identify', says Dawid

Canon EOS 400D, 18-55mm,
1/320sec at f/4.5, ISO 100

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ReaderSpotlight

Dawid Rokita London

Dawid, 26, started taking pictures two years ago after he borrowed a friend's camera, which he later bought. 'Photography is both a passion and form of meditation for me,' says Dawid. 'When I'm not in a good mood I'll grab my camera and take some pictures. It helps me switch off as all I think about is how to frame the subject in front of me. I'm still developing my photographic taste so I prefer to shoot different subjects,' he adds. 'I like to photograph people, but when I read Steve Bloom's *Photo Insight* column in AP and the amazing places he's been to and the wildlife he has photographed, I'm inspired to do the same.' Dawid spotted these intriguing structures behind St Paul's Cathedral in London, hidden between office buildings.



Vent... 2

2 Dawid adjusted his shooting position until he had the composition he wanted. 'The biggest challenge was balancing the light and shadow,' he says

Canon EOS 400D, 18-55mm, 1/320sec at f/5.6, ISO 100

Vents

3 Dawid adjusted the brightness of each image using Levels and boosted the contrast slightly using Curves

Canon EOS 400D, 18-55mm, 1/6sec at f/22, tripod

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

1



The image below is a very simple picture that is lovely to look at and quite relaxing. The colours work well together and the patterns in the ice make an interesting and soothing backdrop. The picture would look great enlarged on a wall in a bright, airy room.

**EDITOR'S
CHOICE**

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Nathaniel Gonzales

Oxford

Although he was interested in photography as a child, 35-year-old Nathaniel bought his first SLR camera in 2001 and switched to a DSLR in 2006. He enjoys photographing landscapes and nature, and hopes to travel the world one day taking pictures. 'I find beauty in unspoilt landscapes,' he says. 'For me, photography is spontaneous. If I have my camera with me I can sometimes capture dramatic or humorous moments.' Nathaniel took these images in January.

Frozen grass... 1

1 'I find the texture of the grass and drama of the light interesting,' says Nathaniel

Canon EOS 50D, 70-300mm, 1/250sec at f/4.5, ISO 400

Frozen leaf

2 The frozen stream creates interesting swirls that complement the brightly coloured leaf

Canon EOS 50D, 70-300mm, 1/200sec at f/5.6, ISO 400

Frozen grass... 2

3 Nathaniel filled the frame with these backlit frosty blades of grass for maximum impact

Canon EOS 50D, 70-300mm, 1/1600sec at f/4.5, ISO 400

2







Phil Robbins North Yorkshire

Phil, 61, bought his first 'serious' camera – a Pentax ME Super – in the early 1980s, although he'd been taking pictures since he was at school. Phil's main photographic interests are travel, wildlife, candid photography and the occasional landscape. These images were taken on a trip to Namibia two years ago.

Sand dunes at Sossusvlei

1 Contrast between the cloudless blue sky and textured orange dunes gives this image of the Namib Desert a sense of drama

Canon EOS 40D, 18-200mm, 1/200sec at f/7.1, ISO 200

Zebras

2 In this tightly cropped image, Phil presents a more unusual viewpoint by framing his image so one zebra is in profile and the other is photographed head on

Canon EOS 40D, 100-400mm, 1/1000sec at f/9, ISO 400

Snake

3 A simple angle and clutter-free composition prove highly effective for this shot of a sidewinder

Canon EOS 40D, 18-200mm, 1/640sec at f/8, ISO 400

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This austere but brilliantly composed portrait has become one of the best-known and most iconic images of the 20th century. **David Clark** finds out what makes this photograph so special

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Igor Stravinsky

Arnold Newman's austere but brilliantly composed portrait has become one of the best-known images of the 20th century. **David Clark** finds out what makes this photograph so special



'IT'S NOT important *what* we photograph, but *how* we photograph,' Arnold Newman famously remarked. 'None of us has ever photographed anything original. The important thing is the way we do it.' Perhaps the most successful example of Newman's creative approach is his portrait of Igor Stravinsky.

When Newman shot the image, on 1 December 1946, he was 28 years old. He had trained as a painter but had begun a career as a photographer, working in a portrait studio in Philadelphia. In 1941 he showed a selection of his personal work to Beaumont Newhall, then curator of photography at New York's Museum of Modern Art.

Newhall was so impressed that he introduced Newman to Alfred Stieglitz, one of the most respected and influential figures in photography at the time. Their association led to further meetings with many European artists, including Piet Mondrian and Marc Chagall, who were then living in New York as refugees from the war in Europe.

Newman began a series of portraits of these artists while still doing his day job of running a successful portrait studio in Florida. The project culminated in his first one-man show, called *Artists Look Like This*, and established him as an important new portrait photographer.

In 1946 he moved permanently to New York and began work as a freelance for

Photographing Igor Stravinsky was one of Arnold Newman's first assignments for *Harper's Bazaar*, but the magazine never published the picture

magazines, including *Life* and *Harper's Bazaar*. One of his first assignments for *Harper's Bazaar* was to photograph Igor Stravinsky, who was then in his 60s and one of the most famous composers in the world. 'I started at the top,' Newman later remarked. Russian-born Stravinsky had been a major figure in classical music since his revolutionary *The Rite of Spring* was first performed in 1913.

Although Newman liked working in sitters' own homes or work places, he was asked to photograph Stravinsky in New York, far from the composer's Los Angeles home. He wanted to photograph him with a piano and was offered the opportunity to shoot in the home of



© ARNOLD NEWMAN/GETTY IMAGES



© DOUGLAS KIRKLAND/GETTY

one of *Harper's Bazaar's* editors. His equipment of choice during that period was a Speed Graphic 5x4in camera with an 8½in lens, which is equivalent to a 60mm lens in 35mm terms. During the shoot, he asked the composer to sit at the piano and lean his head on his left arm. This made a triangular shape that echoed the other triangles in the frame, particularly where the piano lid is held up by the lid prop.

The sparse elements in the resulting picture – the black piano, combined with the two shades of grey in the background, and Stravinsky's steady gaze and serious expression – made it an austere but stunning portrait.

The contact sheet from the session shows that Newman experimented with a number of different compositions. It also shows that the most famous shot, which shows Stravinsky in the bottom left corner of the image, was only a section of the original image. Newman cropped down the 5x4in negative to a much smaller and narrower rectangle shape, cutting out the piano legs and top corner of the room that was originally shown.

When I spoke to Newman in 2004, he recalled the circumstances of the shoot in detail. 'It was the perfect piano against the perfect background, a simple wall divided into two shades of grey,' he said. 'I went back and forth around that room and decided that I wanted the line in the wall at a particular place in the composition. I've always loved the shape of pianos, and, looking through the viewfinder, I realised that from a certain angle, the piano lid resembled a B flat note. It also had a strong, hard, linear shape, very much like Stravinsky's music.'

'However, if I got in close it spoiled the composition and the relationship between Stravinsky and the piano. So I shot from further back with more space around the subject, knowing I would be able to crop

down to the shape I wanted at the printing stage. The result was a carefully worked-out composition that reflects Stravinsky's carefully worked-out compositions.'

Stravinsky himself was delighted with the picture and the portrait session began a life-long friendship between him and Newman. The two later collaborated on a book of portraits called *Bravo Stravinsky* (1967).

Although Newman is often cited as 'the father of environmental portraiture' because he often preferred to use backgrounds that gave an insight into the sitter's work or personality, he acknowledged that the Stravinsky portrait is a little different. 'If you want to give it a title or a description, you might say it's a symbolic portrait,' he said in an interview with fellow photographer Robert Farber. 'I simply had to solve a problem.'

Newman went on to become one of the world's most famous and influential portrait photographers of the 20th century. The Stravinsky portrait, however, remains his best-known image and Newman himself was aware of the picture's significance. 'It's one of the most important things that ever happened to me,' he said. Ironically, *Harper's Bazaar*, the magazine that commissioned the portrait, decided not to use it. **AP**

BOOKS AND WEBSITES

Books: There are no books of Newman's photographs currently in print. However, *Arnold Newman* (published by Taschen in 2000) offers an excellent selection of the photographer's work and is available second-hand on www.amazon.co.uk, along with a number of other Newman books.

Websites: Newman's official website is www.arnoldnewmanarchive.com. It contains a wide selection of images, insights from Newman himself and other background material. Transcripts of interviews with Newman, including Robert Farber's, can be found by searching www.photoworkshop.com.

Arnold Newman, who was born in 1918, was a news and portrait, photographer who also taught photography in New York. He died in June 2006

Events of 1946

January 10

The first meeting of the General Assembly of the United Nations is held in London's Westminster Central Hall

January 20

Charles De Gaulle resigns as Prime Minister of the French Provisional Government

February 14

The Bank of England, previously privately owned and operated, is nationalised

May 7

The Tokyo Telecommunications Engineering Corporation is founded with approximately 20 employees. The company is later re-named Sony

July 25

The first underwater test of nuclear weapons takes place near Bikini Atoll in the Pacific Ocean

October 16

During the post-war series of military tribunals known as the Nuremberg Trials, ten Nazi war criminals are executed by hanging

November 10

An earthquake in Peru's Ancash region, measuring 7.3 on the Richter Scale, kills at least 1,400 people

December 11

The United Nations International Children's Emergency Fund, known as UNICEF, is created by the United Nations to provide emergency food and healthcare to children in countries devastated by the Second World War

'The result was a carefully worked-out composition that reflects Stravinsky's carefully worked-out compositions'

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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Cropped



Mono conversion



WIN

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How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

THERE are so many 'almosts' in street photography that the chances of actually coming away with an interesting and artistically pleasing image are incredibly slim. There is no shortage of subject matter, but with people and cars, not to mention the sun, moving the whole time, getting the elements to combine to create a heavenly scene is no easy job – as Ron has discovered.

Ron spotted this bearded chap on a bike in the Santa Monica district of Barcelona, Spain. He grabbed his camera and managed a shot before the subject tried to ride over him. Ron's problem is that the scene is very cluttered and he has asked for some help to fix it. There is, however, no real fix unless you want to go to the lengths of removing everything other than the cyclist.

So what I've done is crop most of the distractions out, but the greatest distraction is the second cyclist with the eye-catching hat, like a schoolboy dancing behind the presenter in a *News at Ten* live broadcast. We

Bearded cyclist Ron Bryan

Nikon D60, 18-55mm, 1/200sec at f/7.1, ISO 200

can dilute the impact of these distractions by converting the image to monochrome, which helps to keep them in the background, and objects close to the edges of the frame can be darkened using the Burn tool in Photoshop. This all helps improve the situation, but it is far from ideal.

I found the monochrome image had too much contrast to make the subject stand out, so I've added a colour layer to soften it and to make the image less demanding on the eye. This helps us to see around the picture, but while the second cyclist blends into the background a bit more he is still too prominent a part of the scene. Sometimes you just have to accept that it was an unlucky situation, and that nothing you do to the picture is going to make it into a masterpiece – no matter how compelling the subject.



JESSOPS
Advice for Life



Dungeness Lighthouse

James Marsh

Canon EOS 5D, 24-105mm,
1/320sec at f/4, ISO 100

I LIKE it when photographers try something different, and James's picture of Dungeness Lighthouse in Kent is certainly that. James has picked an excellent set of specs for the job too – thick black frames that show up well. The great thing about shots through glasses, or any other handheld lens, is the difference in focus between the part of the image that shows through the lens and that which surrounds it. Here, though, that contrast between sharp and blurred is lost, as the area that is blurred is too blank for the lack of focus to show.

I really like the black & white treatment, and the off-centre composition makes it clear we're going to be looking at an off-beat image – it's just that I think the technique is a bit wasted on this subject. Instead, go out and find a scene that fills the frame with detail and which will demonstrate the unique qualities of the technique.

'Here, that contrast between sharp and blurred is lost'



Original



Edited

Close encounter

David Davenport

Nikon F80, Fujichrome Sensia 200,
scanned via a Canon CanoScan 8800F

DAVID has sent some pictures he took at The Otter Trust in Earsham, Suffolk. They show these delightful creatures in a variety of poses and situations. The images were shot on slide film using a Nikon F80, and he has scanned them to send them in. Scanning slides is awkward, because it is difficult to get the colours and contrast as they are in the original. David's shots are excellent, but the scanning lets them down. The colours of the final images are biased towards red and the scanner hasn't created a black point – although there are plenty of very dark, compressed tones. I can't correct this fully, but I have darkened the shadows and removed some of the red from the pictures. Even so, as David has caught this chap at just the right moment to show that inquisitive expression, this is my picture of the week.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Phottix Hero £342.28

For more information or to purchase visit www.phottix.net

THE PHOTTIX HERO offers a solution for photographers who want to fire a camera remotely, but who also require a Live View preview to monitor the scene. The device consists of two parts, one of which is a transmitter that includes an internal camera. This fits to a camera's viewfinder, where it records the viewfinder image and transmits it to a receiver. The receiver has a 2.4in screen that shows a live feed from the viewfinder.

Alternatively, if your camera has Live View and video output, the supplied video cable can connect the camera directly to the transmitter. This offers a high-quality view on the remote screen.

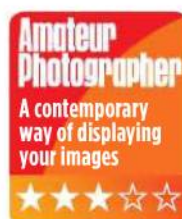
The Hero is powered by two rechargeable Lithium-Ion batteries that come with the unit. Also included are an assortment of adapters and cables to enable the transmitter to be connected to the shutter-release socket of a variety of cameras. This enables the shutter to be fired from the remote receiver once you are happy with the image on the screen. However, it is important to remember that while the shutter can be fired, exposure settings cannot be adjusted.

With a range of 100 metres when outside, the Hero is not just useful for wildlife photography but for sports events and aerial photography as well. Indoors, it can suffer interference caused by electronic devices, but I found that the range was still around 50 metres. **Richard Sibley**



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Snapfish Photo Panels

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SNAPFISH Photo Panels are 7x5in or 10x8in prints on wooden panels with an easel stand on the back that allow photographs to be displayed on a desk. The wood, which has the smell and texture of MDF, has been dyed black, with a black lacquered finish on the reverse. Although the edges of the wood have been sanded, there are still slight marks where the material has been cut to size. I like the textured appearance that these marks give to the panel.

The image is printed on a slightly glossy scratch- and UV-resistant surface on the front of the panel. Colours are well reproduced and are bright and vivid, although a monochrome image did have a slight red tint to it (see above).

Reasonably priced and with a gloss finish, Snapfish Photo Panels are a good alternative to having a traditional framed image on your desk or mantelpiece. **Richard Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

AF-S Nikkor 24mm f/1.4G ED vs Sigma 24mm f/1.8 EX DG Asph Macro

Geoffrey Crawley tests two wideangle lenses that are worlds apart – in era and in price.

Panasonic Lumix DMC-G2 vs Samsung NX10

Panasonic's new touchscreen Micro Four Thirds camera goes head to head with Samsung's mirrorless APS-C model.

Photoshop CS5

What more can Photoshop do? We take a look at the latest version, CS5.

£300 DSLRs

A second body is now within the reach of many enthusiasts. We put four £300 DSLRs to the test.

Epson Perfection V600 Photo

With a 6400dpi optical scanning resolution, we find out how good the V600 Photo is at scanning film as well as prints.

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Canon EOS 1D Mark IV

Canon's EOS-1D Mark III failed to impress some professional photographers, but perhaps the new 16.1-million-pixel **EOS-1D Mark IV** version will regain their confidence

Angela Nicholson
Technical editor



CANON had quite a torrid time with its EOS-1D Mark III, which was announced in February 2007. First, there were the notorious AF issues, with some users claiming that the camera couldn't follow focus as well as its predecessor, the

EOS-1D Mark IIN. Initially, Canon batted these concerns away, saying the problems reported by some professionals were a result of them not understanding or correctly selecting the various custom modes. This may have been a fair point in certain cases, but it soon became apparent that the camera also had problems that had to be addressed by a couple of firmware upgrades as well as the recall of some bodies.

To make matters worse, Nikon created quite a stir in August 2007 when it announced the D3 and D300. Nikon

AT A GLANCE

- 16.1 million effective pixels
- APS-H-sized (27.9x18.6mm) sensor
- 10fps continuous shooting
- New 45-point AF system
- Street price approximately £3,740

had made a huge leap forward with the introduction of the full-frame, 12.1-million-pixel D3, with its maximum sensitivity setting of ISO 25,600, 9fps continuous shooting and 51 AF points. Subsequently, the ten-million-pixel Canon EOS-1D Mark III, with its sub-full-frame (APS-H-sized) sensor, started to lose its appeal despite its 10fps shooting rate. Unfortunately for Canon, many professional photographers chose to switch systems and use Nikon equipment.

Clearly, Canon has learned a few lessons in the intervening period. Its recent DSLRs have indicated a change in its ethos, as new systems and technology have been introduced to make the company's cameras even more competitive. For the latest camera in the EOS-1D series, the EOS-1D Mark IV, this has meant a completely new AF system, a 16.1-million-pixel APS-H-format sensor and a maximum sensitivity setting equivalent to ISO 102,400, which matches that of Nikon's D3S. It could be the riposte that Canon has been searching for.

FEATURES

Although the EOS-1D Mark IV is quoted as having an APS-H-sized sensor like its predecessor, it is interesting that the dimensions of the imaging device have actually shrunk marginally from 28.1x18.7mm in the EOS-1D Mark III to 27.9x18.6mm in the new camera. As before, this puts it between an APS-C and a full-frame device,





and it produces a 1.3x focal length magnification factor. However, this isn't the only difference between the two sensors. For many people, the most important point is that the effective pixel count has been increased from 10.1 million to 16.1 million, and this has necessitated a drop in pixel size (in microns) from $7.2 \times 7.2 \mu\text{m}$ to $5.7 \times 5.7 \mu\text{m}$. This could have negative repercussions for the signal-to-noise ratio, but Canon has introduced a range of measures to help minimise image noise levels. For instance, the photodiodes occupy a greater proportion of the pixel area to increase the size of the light-receiving area and a new material has been used for the primary colour filter to boost light transmission. As with the EOS 7D and EOS 550D, the microlenses over the EOS-1D Mark IV's sensor are gapless and closer to the photodiode than before to boost light capture. Canon also claims that noise suppression has been improved and that doubling the internal gain of the preamp helps increase the signal-to-noise ratio.

All these measures, plus improvements brought by the switch from dual Digic III to dual Digic 4 processors, means Canon has felt confident enough to give the EOS-1D Mark IV a sensitivity range of ISO 100-12,800, which can be expanded to the equivalent of ISO 50-102,400. The impressively high maximum sensitivity setting matches the highest value possible with the camera's main competitor, the Nikon D3S.

The EOS-1D Mark IV is primarily aimed at photojournalists and sports photographers who demand a high continuous shooting rate. Despite its much higher pixel count, the EOS-1D Mark IV is capable of shooting at the same maximum rate – 10fps – as its predecessor. This gives

This JPEG image was taken at ISO 12,800 with the high-sensitivity noise reduction set to Standard. The details are softened a little and some chroma noise is visible, but the result is nevertheless impressive

'I found the EOS-1D Mark IV easy to get to grips with, and its controls are sensibly arranged'

the Canon camera a 1fps advantage over the Nikon D3S.

Given the problems with the EOS-1D Mark III's AF, it is hardly surprising that Canon has introduced a completely new system for the EOS-1D Mark IV, with new hardware and firmware. I will cover this in greater detail later, but the important aspects are that it has 45 user-selectable points, with 39 being f/2.8-sensitive cross-type.

Video-recording technology is fast becoming essential in a photojournalist's camera and the EOS-1D Mark IV can record movies as MOV files at three sizes. These are 1920x1080 pixels (Full HD), 1280x720 pixels (HD) and 640x480 pixels (SD) with MPEG-4 AVC compression and a selection of frame rates available at each size.

With such a well-specified camera it seems almost churlish to point out that the EOS-1D Mark IV doesn't have a built-in level like Canon's top-end APS-C-format DSLR, the EOS 7D, or the Nikon D3S. And now that Canon has finally seen the light and introduced wireless flash control via the pop-up flash unit of the enthusiast-level EOS 7D, perhaps it is time for the company to include the technology found in its ST-E2 Speedlite Transmitter in a professional-level DSLR.

9/10

BUILD AND HANDLING

At the risk of stating the obvious, the EOS-1D Mark IV is a big camera as, like its forebears, it has both vertical and horizontal grips built-in. These make the back of the camera much squarer in shape than the models below it in the Canon DSLR line-up, so users trading up to the EOS-1D Mark IV may find that they need to invest in a bag that is able to accommodate their new toy.

The new camera has the same magnesium-alloy construction and 76 dust and waterproof seals as the camera it replaces. It feels very solid and built to last. However, by my calculations the quoted 300,000-cycle shutter durability only equates to around 8 hours and 20 minutes' use at 10fps. While this would be an exhausting single shoot, it doesn't really seem that long for the expected life of a key component of a professional sports photographer's camera.

Despite the introduction of video-recording technology, Canon has kept the construction and control layout of the EOS-1D Mark IV very similar to the Mark III version, but there are a few little tweaks that have been made in response to feedback from users. Many of the buttons on the back of the Mark IV, for instance, have been made more prominent and require a longer, firmer press so they are easier to locate and have a more positive feel. The mini-joystick multi-controller has also been made more pronounced so it is easier to operate. In addition, small holes have appeared in the back of the vertical handgrip and the far right of the front of the camera to allow the inclusion of a speaker and internal microphone respectively.

While EOS-1D Mark III users may appreciate the similarity of the EOS-1D Mark IV's control system, I am surprised there isn't a dedicated Live View and video-recording button with a switch to determine whether still or movie footage is to be recorded. This was a welcome introduction with the EOS 7D and I suspect that the journalists using the EOS-1D Mark IV are even more likely to need to switch quickly between recording modes than EOS 7D users.

There are, however, two ways to start video recording, depending upon the option selected for Custom Function IV 11. The default mode is to activate Live View mode with a press of the Set button at the centre of the Quick Control dial on the camera back and then start video recording by pressing the flash exposure lock (FEL) button that sits near the shutter release. Alternatively, the FEL button can be used to start recording directly, but this is at the expense of its flash-exposure lock role.

I found the EOS-1D Mark IV easy to get to grips with, and on the whole its controls are sensibly arranged and within reach. As with the EOS-1D Mark III, though, the mini-joystick multi-controller, which I generally use to select the active AF point, is out of reach when the camera is rotated through 90° and my finger is poised over the shutter-release button on the vertical grip. Rather unhelpfully, the menu and information screen don't rotate when the camera is held in this orientation.

Although the menu is extensive and there are 62 custom functions, the options are sensibly arranged and grouped so it doesn't take too long to become familiar with the layout and find what you need. However, given the complexity of the AF system, I think Canon should revisit this section of the custom menu and make the function of the

various options a little clearer. Fortunately, up to three sets of custom functions can be saved and recalled, which is very useful and allows the photographer to switch quickly between working arrangements. The My Menu screen is also helpful for some of the more frequently used, or heavily buried, menu functions, such as the mirror lock-up or the AF AI Servo Tracking sensitivity (Custom function III: Autofocus/Drive 2).

8/10

RESOLUTION, NOISE AND SENSITIVITY

When Nikon announced the launch of the D3S, it raised the bar for noise control and sensitivity. Canon has matched the D3S's maximum sensitivity setting of ISO 102,400 for stills and video capture with the EOS-1D Mark IV, but the results are extremely noisy. When the noise reduction is turned off the level of noise is off the scale of our testing regime, so we are unable to report meaningful figures at ISO 51,200 and 102,400. Even in the raw files, detail resolution is heavily compromised at these highest expansion settings and I would avoid using the ISO 102,400 option.

Noise is well controlled up to around ISO 1600. Between this point and ISO 51,200 (inclusive), JPEG files taken with the noise reduction set to its default standard level have more chroma and luminance noise than comparable JPEGs from the full-frame, 12-million-pixel Nikon D3S. Although the level of noise in JPEGs captured by the Canon camera at ISO 102,400 with the noise reduction set to its default level is lower than that in JPEGs from the D3S, the EOS-1D Mark IV's files contain much less detail. Green and red splodges are visible in the Canon camera's images, especially in the shadows, even when they are sized to make small prints. At more routine sensitivity settings, the EOS-1D Mark IV is capable of recording a high level of detail.

27/30

DYNAMIC RANGE

At face value, a measured dynamic range of 10.5EV seems low for the EOS-1D Mark IV, but I didn't notice any restriction in the range when shooting real-world photographic images. The fairly steep mid-section of the dynamic-range curve indicates good midtone contrast, which helps convey the impression of detail. At the shadow end the curve dips sharply, indicating a compression of the tones in this area.

In keeping with Canon's other DSLRs, the EOS-1D Mark IV has both Highlight Tone Priority (HTP) and four levels (including off) of shadow-boosting Auto Lighting Optimiser (ALO). As with the EOS 550D and EOS 7D, these options can't be used simultaneously.

Although it can be difficult to predict the degree of lightening that will be seen when ALO is employed, it can be useful when there are important details that need bringing out in the shadows. When contrast is high it can help photographers produce

print-ready images direct from the camera, thus saving time at the computer.

7/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As an APS-H-format camera, the EOS-1D Mark IV has a smaller viewfinder than the full-frame EOS-1Ds Mark III. However, it offers an approximately 100% field of view with 0.76x magnification. This is interesting as the APS-C-format EOS 7D also offers a 100% field of view, but it has 1x magnification, which means its viewfinder is slightly larger. Nevertheless, the EOS-1D

Mark IV's viewfinder is very clear and bright, and it is easy to focus manually when viewing the scene through it.

Camera LCDs have moved on a little since the EOS-1D Mark III was launched and the Mark IV camera's screen has a much higher resolution with 920,000 dots (307,000 pixels). Like the EOS 7D, the space between the crystals and the reinforced glass cover (previously acrylic) of the EOS-1D Mark IV's 3in LCD screen has been filled with an optical elastic material to reduce reflections and glare. In addition, the EOS-1D Mark IV's monitor has an anti-reflective coating that isn't present on the EOS 7D's screen. As a result, when the



This sequence of consecutive images is an extract from a series of 19 taken at 10fps. The AF system kept the player in white perfectly sharp in all but one shot

FEATURES IN USE

CONTINUOUS SHOOTING

LIKE the camera it replaces, the EOS-1D Mark IV has a top continuous shooting rate of 10fps. This is made possible by the two Digic 4 image processors, eight-channel signal readout, DDR2 SDRAM buffer memory, a twin motor system (one for cocking the mirror and the other for shutter cocking), and an active mirror stopper to suppress mirror-bounce and maintain a steady viewfinder image.

With a UDMA (90MB/s or 600x) CompactFlash card installed, I found that the 121 maximum burst depth for large JPEG files quoted by Canon is reasonably conservative and I was able to record more than 250 highest quality, large JPEG images, and even 289 on one occasion. However, I was only able to shoot nine raw

files before the camera faltered.

Shooting in excess of 280 images involves holding the shutter-release button down for around 28 seconds. During this test I found that even when shooting the action of a football match, I only shot continuously in bursts of 5secs or less, but it's good to have the option to shoot more. Photographers shooting athletics events, for example, may appreciate the ability to record entire 100m and 200m events.

Although I am sure the sound of the EOS-1D Mark IV firing continuously would alert a nearby deer to a photographer's presence, the mirror-movement dampening is much better than that in the Sony Alpha 900.

EOS-1D Mark IV is turned off, the screen looks absolutely black and it is possible to view images on it even in quite bright ambient light.

To meet the demands of many professional photographers, the EOS-1D Mark IV is video enabled and exposure can be controlled manually, or automatically by the camera. The frame rate for Full HD (1920x1080-pixel) footage can be set to 30p, 25p or 24p fps. Faster frame rates are available for the smaller image sizes (see page 49). The appearance of the footage may be changed by altering the selected Picture Style, and the effects of dynamic-range-enhancing Auto Lighting Optimizer are also applied along with the Peripheral Illumination Correction if it is activated.

High-quality video capture is possible, but as usual the built-in monaural microphone is prone to recording hand movements and lens noises, so it is advisable to connect an external mic via the 3.5mm stereo port.

9/10

WHITE BALANCE AND COLOUR

Canon has one of the best, if not the best white balance system currently available and it didn't throw up any surprises during this test. When shooting in early evening shadow, my images taken with the automatic white balance settings are suitably cool, without being excessively cold – which appears to confirm Canon's statement that the AWB has been made more neutral and less warm. My shots taken when shooting under the artificial lighting of a night-time velodrome have a slight warmth that suggests the lighting isn't natural, but without spoiling the images.

Like Canon's other DSLRs, the EOS-1D Mark IV has a collection of Picture Styles (Standard, Portrait, Landscape, Neutral, Faithful and Monochrome) that may be used to adjust the appearance of JPEG images. As usual, the Standard option is a good starting point and it produces vibrant but natural-looking images. Canon has increased the level of sharpening and saturation that is applied in-camera to make images more 'press ready', so that a sharpness of 3 on the EOS-1D Mark IV is equivalent to a setting of 5 on the EOS-1D Mark III. However, those who want to specify the processing that is applied to the JPEG files can opt to tweak the sharpness, saturation and contrast settings for any of the colour Picture Styles, or save three of their own Picture Styles in-camera. Alternatively, the bundled Picture Style Editor software can be used to produce a bespoke image style that can be saved and registered to the camera.

9/10

METERING

According to Canon, although the EOS-1D Mark IV has the same 63-zone metering system as the camera it replaces, its evaluative metering algorithm has been altered to make it less

Facts & figures

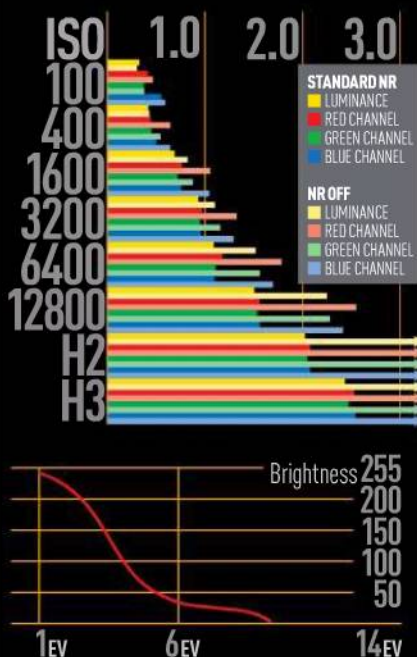


RRP	£4,799.99
Sensor	CMOS sensor with 16.1 million effective pixels
Output size	4896x3264 pixels
Focal length mag	1.3x
Lens mount	EF
Max file size	Approx 27MB raw, 14.25MB JPEG (high-quality, large)
File format	Raw, S-raw (4MP), M-raw (9MP) JPEG, raw (any size) and JPEG simultaneously
Compression	10-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	60-1/8000sec in 1/3 steps plus bulb
Max flash sync	1/300sec with EOS-dedicated external Speedlite flashgun
Sensitivity	ISO 100-12,800 in 1/3EV or 1EV steps, expandable to include L1 (ISO 50), H1 (ISO 25,600), H2 (ISO 52,600) and H3 (ISO 102,400)
Exposure modes	PASM
Metering system	63-zone evaluative, centreweighted, spot (3.8%) and partial (13.5%)
Exposure comp	±3EV in 1/3 or 1/2EV steps
Exposure bracketing	±3EV over 3 exposures in 1/3EV steps
White balance	Auto, 6 presets, plus 5 custom and Kelvin settings (2,500-10,000K)
White balance bracket	3 exposures with blue/amber & magenta/green adjustment
Drive mode	Single, high-speed continuous, low-speed continuous, self-timer (2sec or 10sec delay), silent single shooting, mirror lock-up
LCD	3in, 920,000 dots (307,000 pixels)
Viewfinder type	Optical
Field of view	Approx 100% with 0.76x magnification and 20mm eye-point
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, one-shot, AI Servo (continuous) AF
AF points	Reflex mode: 45 automatically or manually selectable points. Live View mode: 45-point phase detection in Quick mode or single vari-zone selection contrast detection in Live Mode; face detection
DoF preview	Yes
PC socket	Yes
Built-in flash	No
Cable release	No, optional remote release
Memory card	CF and SD/SDHC (not SDXC)
Power	Rechargeable Li-Ion LP-E4 battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	1.180kg (without battery or card/s)
Dimensions	156x156.6x79.9mm

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Tel: 01737 220 000. www.canon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

FOCAL POINTS

Peripheral illumination correction

Data for 29 lenses is pre-installed, but data for up to 40 lenses can be stored so corner shading can be corrected automatically

Function button

This button provides access to the white balance and memory card/image size and quality options

Vertical grip with speaker holes

The buttons to the right provide control over the AF, exposure lock and image magnification when the camera is used in the vertical orientation

FEL button

This can be used to start video recording, lock flash exposure or for taking multiple spot meter readings



Camera shown actual size

Metering

In addition to evaluative metering, partial, spot and centreweighted average metering are available. Partial metering measures from an area at the centre of the scene, covering about 13.5% of the viewfinder. The spot meter lacks the precision of some other cameras and covers an area of around 3.8% of the viewfinder area.

Video recording

At 1920x1080 pixels (Full HD), video may be recorded at 30p, 25p or 24p fps, while 60p or 50p fps recording is possible at HD (1280x720 pixels) and SD (640x480 pixels) resolution.

Three raw file sizes

There are three raw file sizes available on the EOS-1D Mark IV: four-million-pixel (2448x1632-pixel) S-raw, a nine-million-pixel (3672x2448-pixel) M-raw (Medium-raw) option and the standard 16-million-pixel raw size (4896x3264 pixels). There are also four JPEG image sizes and ten compression ratios.

Memory cards

The EOS-1D Mark IV has two card slots, one for CompactFlash and the other for SD (and SDHC) media. The photographer can specify how images are saved when both slots are occupied. Images can be stored at different sizes or formats (JPEG or raw) on each card, or movies can be stored on one card and still images on the other.

Custom function III

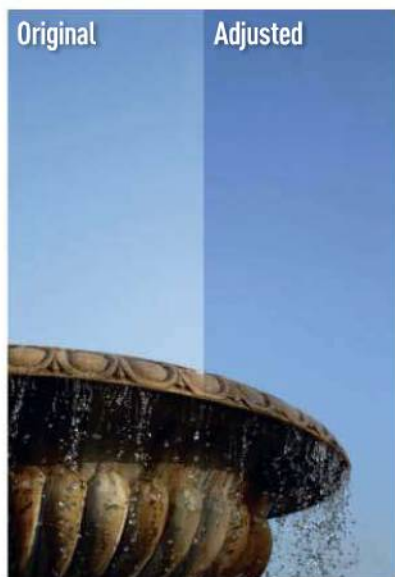


Information screen



Live View screen





I increased the exposure suggested by the evaluative metering system by $\frac{1}{2}$ EV to introduce some highlights on the droplets and then darkened the sky in Photoshop to get the result I wanted

reacts to a change in subject distance, determine which AF points are used to track it and to specify whether to prioritise using the main AF point or tracking the subject using the expansion AF points.

Canon attributes some of the reported continuous AF problems encountered with the EOS-1D Mark III to the fact that it has a very responsive system and this means that it is less likely to keep fast-moving subjects sharp if they cannot be kept within the AF frame. The manufacturer has reworked the AI Servo AF algorithm, calling the new version AI Servo II AF, to help make continuous AF more consistent and stable. EOS-1D Mark III users who upgrade to the EOS-1D Mark IV will also notice that the impact of the AF AI Servo Tracking sensitivity settings (Custom function III: Autofocus/Drive 2) has changed with a general slowing of the response time.

I used the EOS-1D Mark IV in a range of conditions designed to test the AF system. Not surprisingly, it struggled the most when I was shooting fast-moving cyclists at an outdoor velodrome after sunset and under fairly poor floodlighting, but I was still able to obtain sequences of sharp shots. When using an EF 70-200mm f/4L IS USM, which doesn't support the full cross-type AF point functionality, I found the AF system a little sluggish (relatively speaking), and when Custom Function III: Autofocus/Drive 3 is set to give focus tracking priority (the default 'O' option), the shooting rate sometimes dipped below 10fps. I noticed a significant increase in the speed of the AF response when the AF AI Servo Tracking sensitivity was pushed to its highest value so the camera reacted quickly to changes in the subject distance. However, when shooting fast-moving subjects at up to 10fps it is easy to be fooled into thinking that the active AF point is consistently over the main subject. It is only when the shots are played back on the LCD screen that it becomes clear that the AF point has often shifted to one side. Although there were a few short bursts where the camera failed to latch on to a cyclist when the light was at its poorest, the subject is acceptably sharp in 75-85% of my images.

Shooting the cyclists in brighter light and/or with an EF 300mm f/2.8L IS USM that supports the full cross-type AF point functionality improves the continuous AF performance significantly. As a result, I also noticed that the camera was able to shoot continuously at its maximum rate more often. It becomes much easier to get sharp 'grab-shots' of a moving subject without tracking it for a while in the viewfinder. With slightly slower moving subjects, such as footballers, the hit rate is higher, with only two or three shots in every 20 or so being a little off target.

dependent upon the subject. However, when shooting a football match with a team in white against a team in mid-green, I noticed that the exposure varied depending upon what colour shirt the active AF point was over. When a player in white was the main subject, the shirt was accurately exposed and looked white, not grey, with no flashing highlight warning on the LCD screen. When the AF point was over a green shirt, however, the camera often selected an exposure that resulted in some of the opposing team's kit being burnt out and the highlight alert could be seen flashing on the brightest parts of the image. Consequently, I found it safer to reduce the exposure by $\frac{2}{3}$ -1EV. This meant that some of the images needed brightening post-capture, but they survived the process and look good. In most situations, though, the evaluative metering does a very good job.

8/10

AUTOFOCUS

As I mentioned earlier, Canon has introduced a completely new 45-point autofocus system for the EOS-1D Mark IV, with the primary aim of making it more stable than the EOS-1D Mark III's AF system when focusing continuously in AI mode. While the EOS-1D Mark III has 45 AF points, only 19 of them are user selectable, whereas any of the Mark IV's 45 AF points may be selected for focusing. Of these points, 39 are cross-type (the EOS-1D Mark III has 19 cross-type points) and function with all f/2.8 or faster EF lenses as well as some f/4 EF optics. In a bid to improve focus-tracking reliability and precision further, Canon claims the f/2.8-sensitive line sensors have been improved and some of the f/5.6-sensitive AF points have two lines.

There are 15 custom functions that govern how the AF system works. In the main, these are designed to tailor the camera's response when shooting moving subjects and using the continuous AF mode. The most important functions allow the photographer to adjust the speed with which the camera

9/10

Competition



Nikon D3S

TESTED 2 JANUARY 2010



Canon EOS-1D Mark III

TESTED 7 JULY 2007

THE ONLY direct competition for the Canon EOS-1D Mark IV is the Nikon D3S, which can be found for around £3,580. As well as a very effective 51-point AF system, the D3S has superb low-light capability and excellent noise control, but at 12.1 million its effective pixel count is around four million fewer than that of the Canon camera. It would take a head-to-head test to be certain, but the D3S appears to produce better results at the higher sensitivity settings.

The D3S's maximum continuous shooting rate is 1fps lower than that of the Canon camera, but this is unlikely to be a major deciding factor for many professional photographers.

Despite the issues surrounding it, there are many satisfied EOS-1D Mark III users and it is an affordable alternative to the Mark IV. New bodies can still be found at around £3,000, while mint-condition second-hand examples fetch around £1,900. It has only ten million pixels, but that is enough for A3 prints and the image quality is very high.

Verdict

IN MANY situations the Canon EOS-1D Mark IV captures superbly detailed images with natural, yet punchy colours. The AF system performs well, even in low light, although it is worth paying for fast lenses that get the best from it. Users also need to spend time experimenting with the system so the right options are selected for each subject and situation.

Comparing the results from the EOS-1D Mark IV at ISO 102,400 with those from the Nikon D3S suggests that Canon has felt the need to match its competitor's maximum sensitivity setting, even though the image quality is short of what we usually see from a Canon camera. I recommend keeping to the native sensitivity settings where possible.

Canon has said that it wants to ensure EOS-1D Mark III users have an easy transition to the EOS-1D Mark IV, which I understand, but I am surprised that the manufacturer hasn't taken the opportunity to introduce some of the changes we have seen lower down its DSLR line-up. To be fair, these are refinements to a system that works very well and if I had a spare £3,800 I'd be very tempted by the EOS-1D Mark IV.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer	9/10									
Tested as Professional-level DSLR	8/10									
Rated Very good	27/30									
86%	7/10									
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	7/10									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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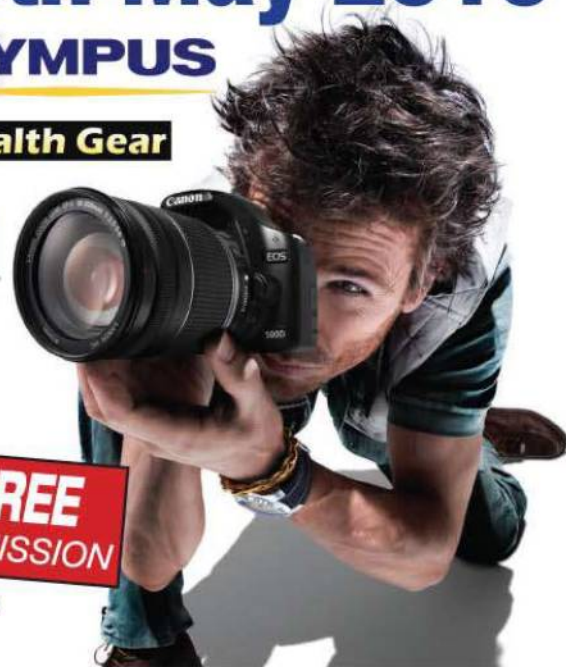
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Plustek OpticFilm 7600i SE

With a maximum scanning resolution of 7200ppi, the **Plustek OpticFilm 7600i SE** film scanner promises a lot of power in an affordable package



Richard Sibley
Technical writer



IT SEEMS a little obvious to state that the popularity of digital cameras has gradually led to the decline of photographic film, but that is exactly what has happened over the past ten years. However, there are many photographers who still shoot on film, and even more who have decades worth of film images that they wish to archive digitally.

With the slow decline in the number of people using film, the demand for dedicated film scanners has also fallen. As such, Canon has discontinued its range of film scanners, while Nikon now supplies only the Coolscan 9000 ED, which is more than six years old and costs over £2,500.

As flatbed scanners have fallen in price and offer higher and higher resolutions, many amateur photographers now use these to scan their 35mm negatives and slides. Yet despite manufacturers' claims, the quality of flatbed scans does not always match that of a dedicated film scanner.

Thankfully, Plustek continues to offer a

range of dedicated 35mm film scanners and, better still, they are competitively priced. The Plustek OpticFilm 7600i SE on test here scans at an impressive 7200ppi and comes with SilverFast 6.6 SE Plus (Multi-Exposure) scanning software from LaserSoft Imaging, yet costs only around £250.

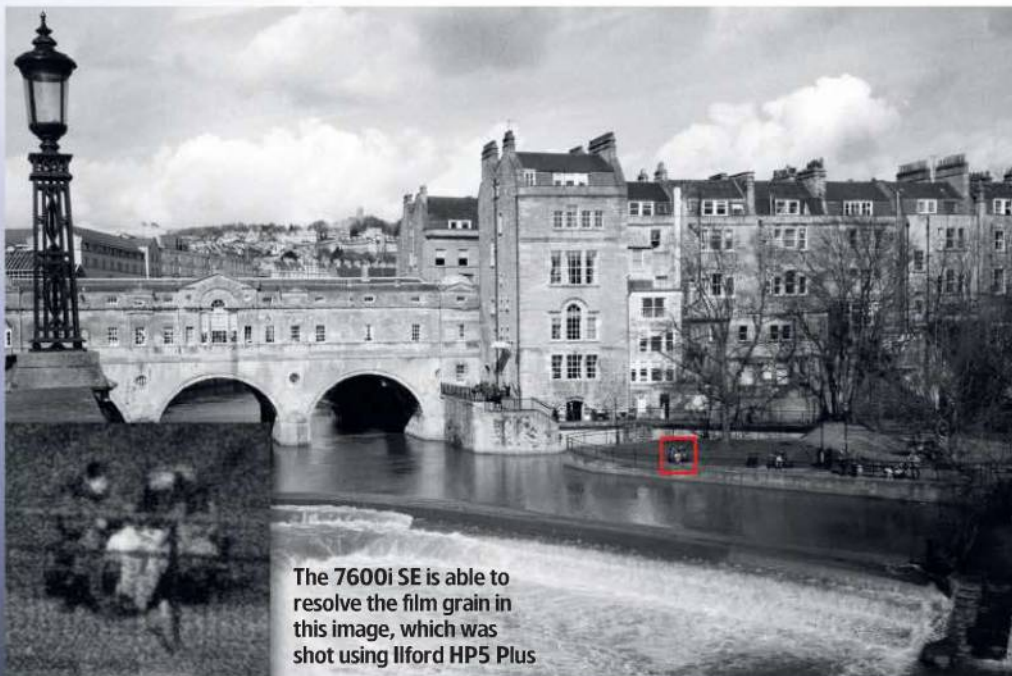
FEATURES

Like the other dedicated 35mm film scanners in the OpticFilm range, the 7600i SE has a CCD scan head that is capable of a 7200ppi optical scan resolution. Although this is the same resolution as its predecessor, the 7500i SE, PlusTek has improved the dust and scratch-removal software in the 7600i SE in conjunction with LaserSoft.

The scanner comes with two film holders: one for holding a strip of up to six film frames and the other for holding up to four mounted slides. Unlike other film scanners, the film holders are not automatically fed through the scanner. Instead, they must be manually positioned, which is as simple as sliding the holder into the scanner until your chosen frame clicks into position. Without a motor to pull the film holder when scanning, it is up to the scan head to pass across the film frame.

One of the benefits of the SilverFast 6.6 SE Plus scanning software is that it allows multi-exposure scanning. Many people will be familiar with multi-pass scanning, where a film frame is scanned several times to help reduce digital noise, but multi-exposure scanning is different.

With a D-Max, or dynamic range, of 3.5EV, the OpticFilm 7600i SE may sometimes struggle to extract the maximum possible information from a negative. In this situation,



The 7600i SE is able to resolve the film grain in this image, which was shot using Ilford HP5 Plus



Like all scanned images, film scanned using the OpticFilm 7600i SE requires some sharpening. Although the SilverFast software does a good job, I found the more advanced control offered in Adobe Camera Raw to be preferable

Camera Raw Sharpen

No sharpening

SilverFast USM Sharpen

multi-exposure scanning can be used to scan a negative twice using two different exposures: one for the highlight detail and one for the shadows. The software then uses the information from both scans to create the final image. This is basically the same principle that is used when exposing and creating high dynamic range (HDR) images.

Removing dust and small scratches can be a time-consuming retouching process, and no matter how much care you take over your slides and negatives it is virtually impossible to create a completely dust-free scan. Thankfully, the OpticFilm 7600i SE has built-in infrared dust and scratch detection. For more information on this, see *Dust and scratches* on page 57.

Given that the Plustek OpticFilm 7600i SE has a higher resolution than some more well-known film scanners, comes with SilverFast software and has infrared dust and scratch removal, it is extremely well specified and excellent value for money. As a comparison, a second-hand 4000ppi Nikon Coolscan V ED film scanner still commands around £500.

PERFORMANCE

The scanner measures a reasonable 272x120x119mm, although you need to allow around 10cm either side of this for the film holders.

Setting up and installing the 7600i SE

is straightforward. Once the software is loaded, the scanner is connected via a USB cable to a computer. Two software CDs are provided. The first of these contains the Plustek QuickScan software, which is compatible with Windows XP, Vista and 7. However, the more advanced SilverFast 6.6 SE Plus is found on the second CD. This allows control over scratch and dust

The comprehensive selection of features in the SilverFast software can be a little confusing

reduction, as well as offering the multi-exposure option. It is also worth noting that as well as being compatible with Windows XP, Vista and 7, SilverFast 6.6 SE Plus can work with Apple Mac OS 10.3.9 and higher.

Preparing a negative or slide for scanning is easy. All that is required is to open the relevant film holder, slide the transparency or negative into position and close the holder, making sure that it clicks shut. The film holder then slides through a sprung door into position in the scanner.

Those who have never used SilverFast scanning software may be a little intimidated by the number of different options available. Thankfully, there are two features – Basic mode and Scanning mode – that ease newcomers through the process of making a scan.

Basic Mode is very limited, with a choice of preset output sizes and sharpening settings. Image adjustment is controlled by setting the type of film being scanned, with most popular films available. Midtone brightness, contrast and saturation can be adjusted, but this mode is really only suitable if you are producing images for web use or 6x4in prints.

Switching to Standard mode immediately opens up all the features offered by SilverFast, although the array of small buttons can be confusing. There is a Scan Pilot bar to help guide users. This includes buttons for all the software's major features, allowing you to click through them in turn, starting with the preview scan.

Creating a preview scan takes just a few seconds. Although the specification quotes a time of eight seconds, I found that, including the few seconds the scanner takes to calibrate and kick into action, the preview scan time is nearer 12 seconds.

Having created a preview scan you can then select the area you want to scan and carry out basic exposure adjustments, followed by colour and contrast adjustments that are done using an image curve. To help get the best results, the type

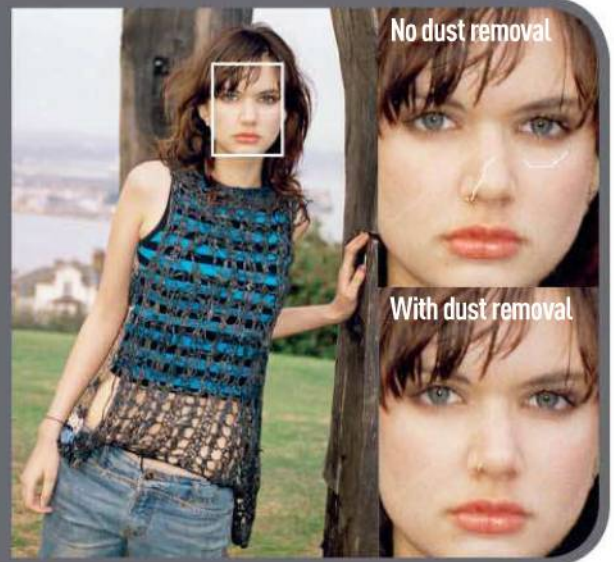


Dust and scratches

THE PLUSTEK OpticFilm 7600i SE's dust- and scratch-removal feature works by scanning using an infrared pass. When the infrared light passes through the negative or slide, it is blocked by dust and debris. Shadows are produced where these are present, and a monochrome image is created that is used as a mask showing the position of the marks on the frame. Once the image is scanned, the iSRD (Infrared Smart Removal of Defects) feature fills in the areas where dust and scratches have been detected.

Overall, the function works well, removing large areas of dust with ease. It does sometimes miss fine scratches (see right) and can produce odd results, but these are easily corrected using Photoshop's Clone or Healing Brush tools.

I recommend leaving the dust- and scratch-removal feature set to automatic. While there are manual sliders to adjust its strength and effect, for the most part the auto setting is extremely accurate. However, for best results always make sure you use a blower brush to get rid of as much dust and debris from your negatives as possible.



of film being scanned can be selected using the NegaFix feature, which then applies a particular colour profile to the image. It is very effective and helps to ensure you don't get strong colour casts.

All that is then left to do before hitting the final scan button is to select the output size and resolution you require.

Scanning and processing a colour negative at the maximum 7200ppi resolution, without Multi-Exposure, Multi-Pass or any noise and dust correction, took around three minutes. A full-colour scan at this resolution produces a TIFF file that is almost 200MB, although the exact size varies depending on how the frame is cropped when scanning. Using the same settings, but with the Multi-Exposure feature switched on, took twice as long.

Multi-Exposure mode isn't designed for use with negative film, and when I tried it there was no discernible difference. When using it with positive transparency film, there was a slight difference, with the amount of detail in shadow areas being improved and less noticeable image noise.

It is a similar story with the Multi-Pass feature. While I found that the amount of noise is reduced, it is still visible in underexposed areas. Increasing the number of scanning passes to as many as eight or 16 helps to reduce the noise, but given that the scanning and processing time was massively increased it may be better to use other noise-reduction methods.

SilverFast has noise-filter software in the form of GANE (Grain And Noise Elimination). This is quite a primitive filter that uses a slight blurred effect to smooth out areas, and in turn it reduces detail. A better option is to save the scanned images as TIFF files and then open them in Adobe Camera Raw and use its noise-reduction tools.

Sharpening is also best done in Adobe Photoshop or Camera Raw. SilverFast has a range of basic presets and a USM filter, but these don't offer the finesse of more sophisticated image-editing packages. For best results, I suggest using a low



One of the most useful features is NegaFix, which allows you to choose the negative film you are scanning and then automatically adjust the white balance

level of sharpening when scanning the film, and then applying a final sharpen using image-editing software.

One thing that it is important to get as near perfect as possible when scanning is the colour of the image. The NegaFix feature helps to replicate the colours usually associated with a particular negative film, and this is a good starting point for adjusting the white balance and colour.

A range of colour controls is available for adjusting both negative and positive films. The Levels tool allows for highlight, midtone and shadow adjustment of each of the RGB channels, while the Contrast Curve control allows each channel to be manipulated. These two controls are the most advanced options for adjusting the colour of an image.

Colour casts can be easily corrected by using the software to adjust the white point on a colour gamut chart. Basic adjustment of all the primary RGB and secondary CMY colours can be made using the selective Colour Correction feature. However, this basic tool only allows you to apply preset basic changes to each colour, such as Increase Saturation, Cooler and Brighter.

For best results, I recommend making sure that any basic colour casts are corrected during scanning, but if you wish to adjust individual colour channels do this in more advanced image-editing software. With this in mind, ensure that colours in scanned images are not overly saturated. **AP**

Specification

RRP	£289.99
Type	35mm film scanner with film strip and slide holder
Resolution	7200x7200ppi
Maximum scan area	36.8x25.4mm
Light source	White LED
Connectivity	Hi-Speed USB 2.0
Requirements (Windows)	CPU: Pentium III or faster CPU and at least 500MB of hard disk space and 512MB RAM Microsoft Windows 2000/XP/Vista/7
Requirements (Mac)	CPU: Power PC G4, or G5 or Intel CPU and at least 500MB of hard disk space and 512MB RAM OS 10.3.9 and higher including Snow Leopard
Size	272x120x119mm
Weight	Approx 1.600g (scanner only)

Verdict

WITH little in the way of competition, the Plustek OpticFilm 7600i SE is bound to turn a few heads, especially given its keen price. With a dynamic range of 3.5EV, it may not be able to match the 4.2EV dynamic range of the Nikon Coolscan V, but the Multi-Exposure function can help retrieve some of the lost detail in shadow areas.

The SilverFast software is comprehensive, but despite the Scan Pilot toolbar, the workflow could be made more fluid. This would help to ensure that users get the very best from each scan.

Without a mechanism pulling the film holder through the OpticFilm 7600i SE scanner, images must be scanned one at a time, which can be extremely time consuming and laborious. However, by taking your time, using both the SilverFast software and an external image editor, it is possible to get great scanned images.

Those looking to scan film images should look no further, especially given its excellent price.



AskAP

Let the AP team answer your photographic queries

ELUSIVE FILM

Q I recently acquired a lovely Minolta 24 Rapid from eBay. I believe this was a great camera in its day, and the version I have is in pretty much mint condition. I would love to try it out, but getting the film (or cassettes to load the film into) is proving to be impossible. Can you offer any advice?

Gideon Jones

A The Minolta 24 dates from the early 1960s and shoots 16 24x24mm frames on 35mm film in a Karat or Rapid cassette. The Rapid version is what is really needed because it has a brass-coded bar as part of the cassette, which tells the camera (mechanically) the ASA speed of the film. Of course, if you load the cassette yourself (about 18in of film), which you will have to do now, and the film is 400 ASA and the cassette is coded for 50 ASA, the results could be alarming. You can use the earlier Agfa Karat cassettes with no meter actuation bar and use a handheld meter. I had a Minolta 24 for years – the lens is superb, although the meter is a bit unreliable.

The cassettes have not been available new and loaded with film for about 25 years. The best way of finding cassettes is a mixture of eBay and persistence. Do an eBay search on 'Karat rapid

cassettes' every few days and they will eventually turn up. Karat cassettes sometimes turn up as an outfit with an Agfa Karat camera – a 'Karat f/3.5 with four cassettes', for example. Buying such an outfit, keeping two cassettes and selling the camera with the other two is a possibility. You could also try the Camera Centre in Hailsham, East Sussex, which has had some cassettes listed on eBay recently and they tell me they have more available. Call 01323 840 559.

Ivor Matanle



3D PHOTOGRAPHY... 1

Q With regard to the recent letter from Malcolm Taylor (*Ask AP*, AP 1 May), who asked if it is possible to link two digital cameras together, the answer is yes. Joining two cameras together with a common shutter button is a simple DIY task, and I have done it myself with a pair of Kodak EasyShare C330 digital compact cameras (see images above right). Obviously, the exact dimensions will vary from camera pair to camera pair, but the principle is the same: each

camera is held in place with a 1/4in screw and wing nut, all readily available from your local DIY superstore. I can provide a more detailed description of my device to anyone who would like it – it's not an expensive set up.

Mike Rignal

A If any readers who are fans of stereo photography would like a copy of the description of Mike's device, please drop us a line at apanswers@ipcmedia.com and I'll send you a PDF file.

Ian Farrell



3D PHOTOGRAPHY... 2

A I was interested to read Malcolm Taylor's question regarding digital 3D photography in AP 1 May. I became interested in 3D photography after reading Brian May and Elena Vidal's book *A Village Lost and Found* (see *Review*, AP 19–26 December 2009). There are lens adapters available that will split the incoming light through a prism into two slightly separate views, allowing a stereoscopic image to be printed and viewed with a viewer. I ended up buying two low-end digital compact cameras and fashioned a small frame to hold them together and fire (almost) simultaneously to get two images. I then printed the images onto standard 6x4in paper and viewed with a stereoscopic viewer, which can be ordered at low cost on the internet. Of course, if the subject is motionless, then the time-honoured way of

ASK...

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FROM THE AP FORUM

Best hard drive for travelling

Danny1985 asks I'm backpacking around the world and need an external source on which to keep my images. I'm thinking about a 320GB hard drive, and something small enough to pop into a rucksack and powered by USB. I've got a big Western Digital hard drive at home, which hasn't been too bad over the past three years, but with all the names out there does anyone have any recommendations?

Large format replies One of the problems with external drives is that they aren't very shock proof. I'm using a 256GB SSD (solid state drive) that I've installed in a proprietary USB/eSATA case. The

shifting yourself slightly off-centre for each image works just as well.

It seems that the Fujifilm FinePix REAL 3D W1 is a great way of taking photographs for stereoscopic viewing, but I am not convinced that the means of viewing them is convenient and usable.

Phil Jones

FILTERS FOR PURPOSE

Q Having bought my first SLR, it was recommended to me that I buy a protective filter for the front of my lens. I can see the advantage of this, but it seems there are two options: a UV filter and a skylight filter. What is the difference between these, and is it worth paying for an expensive one if they are only for protection and not effects? **Cliff Orchard**

A Both UV and skylight filters eliminate some ultraviolet light, thereby fractionally reducing the haziness sometimes seen in landscapes on summer days. They are also relatively affordable, which means they are ideal for protecting the front element of a lens, as it is more cost effective to replace a scratched filter than a scratched lens. The difference between the two is that a skylight filter has a very slight pink cast to it, which was originally designed to reduce the very slight blue cast you see when shooting colour film beneath a deep blue sky. On a digital camera with automatic white balance, the effect of this pink tinge is removed, making the effect of the two filters the same.

As for the cost of such filters, you are paying for glass (or resin) that is as neutral and transparent as possible. I'd advise you to spend as much as you can afford, and keep in mind how much you paid for the lens in the first place. A £1,000 lens deserves a better filter than a £100 optic. **Ian Farrell**

SSD is intrinsically shockproof so is the ideal solution for travelling. However, the capacity is a bit small and the cost a bit big. I've bought several Western Digital Passports and like them. They also look nice and Western Digital is outstanding if anything goes wrong, although I've only ever had a problem with a laptop hard drive.

RonM replies I'd recommend LaCie rugged drives. They're more expensive than a standard external hard drive, but I've used them for years without any problems and they've been put through a fair amount.

Photomark replies Depending on what countries you're visiting, have you considered not taking a drive at all and relying on internet cafés to send your pictures back so they are waiting for you when you get home? It is a lighter option, with perhaps just a USB card reader and a couple of extra cards to carry. Of course, the flip side is that there aren't too many internet cafés up the Amazon if you're going off the beaten track!

www.amateurphotographer.co.uk

f/AQ

Best image quality from your lens

Which aperture provides you with the sharpest lens performance? This is a good question because many of us know that lenses are not always at their sharpest when they are wide open, but improve greatly when stopped down a bit. It's natural, then, to assume that things keep getting better as apertures get smaller, until a lens is delivering its best at its minimum aperture. However, this is not the case.

While a lens delivers the most depth of field at its smallest aperture, a physical phenomenon called diffraction spoils overall sharpness at this setting. Diffraction is always present at any aperture other than the maximum value, but only really starts to spoil the party when very small openings are used. This is pretty annoying because many photographers striving for maximum sharpness are also striving for maximum depth of field, and are forced to compromise on the settings they use.

The balance between poor wide-open performance and poor performance due to diffraction can be established by shooting the same scene at multiple apertures and 'pixel peeping' at 100% at the results. If you are really nerdy, it's an exercise worth doing for all your optics (at various zoom settings) – just make sure you fire the camera from a tripod by remote control to avoid shake as apertures get small and shutter speeds lengthen. You'll find apertures like f/8 or f/11 are often the best compromise.

Before you get too worried about diffraction spoiling your images, though, it should be emphasised that this is only one factor governing image sharpness. You will get just as much, if not more positive benefit from making sure your front lens element is clean and you are avoiding camera shake – tripod, remote and mirror lock at the ready! However, if you are striving for perfection in your landscapes, you may want to open up from f/32 to f/16 and use hyperfocal focusing to maximise depth of field in order to get the ultimate in resolution and sharpness. **Ian Farrell**

In next week's AP

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ON TEST



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ON TEST

LENS TEST

Geoffrey Crawley tests the AF-S Nikkor 24mm f/1.4G ED and Sigma 24mm f/1.8 EX DG Asph Macro wideangle lenses



FEATURES

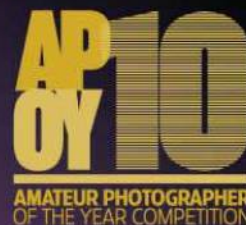
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AP-SP 22 MAY 2010

Canon IXUS 210

Canon's stylish 14.1-million-pixel IXUS 210 has a huge 3.5in touchscreen and a host of great features



Canon's IXUS 210 is available in black, silver, gold and pink

Richard Sibley
Technical writer



DATAFILE

RRP
£349.99
Sensor
14.1 million effective pixels
Output size
4320x3240 pixels
File format
JPEG or MOV video
Lens
24-120mm (equivalent)
f/2.8-5.9
Sensitivity
ISO 80-1600
Exposure modes
Auto, Program, plus 11 scene presets
Exposure metering
Evaluative, centreweighted, spot
White balance
Auto, 5 presets, plus custom
LCD
3.5in touchscreen LCD with 460,000 dots
Focus modes
AiAF, 1-point AF fixed to centre or Touch AF, Tracking AF, Face Detection
Memory card
SD, SDHC, SDXC
Power
Rechargeable Lithium-Ion
Weight
160g (including battery and card)
Dimensions
99.3x55.7x22mm

ALTHOUGH touchscreen compact cameras aren't a new idea, advances in touchscreen technology now mean that they are a viable option when it comes to operating the camera easily.

However, I was a little dubious when Canon announced that the 14.1-million-pixel IXUS 210 was going to have no control buttons, and rely instead on a 3.5in touchscreen. In fact, the IXUS 210 has just three buttons and a single switch, all of which are positioned on the camera's top-plate. The switch changes the camera between its photo, video and automatic modes, while the three buttons function

to turn the camera on and off, activate the image playback mode and, of course, operate the camera's shutter.

Despite the camera lacking the IS (Image Stabilization) suffix, the 24-120mm equivalent lens of the IXUS 210 is stabilised, with Canon claiming that it offers up to a 3EV reduction in the handheld shutter speed.

The 1/2.3in CCD sensor of the IXUS 210 is the same size as that used in the Digital IXUS 200 IS, yet the IXUS 210 has two million more pixels, with 14.1 million compared to the earlier model's 12.1 million. With more photosites crammed on to the same small surface area of the sensor, there is always a risk that image noise could become a problem. This could be why the sensitivity has been limited to a reasonably modest ISO 1600.

PERFORMANCE

At around the same size as a mobile phone, the IXUS 210 is light and fits comfortably in a trouser pocket. Although the touchscreen is slower to use than buttons, my fears regarding its sensitivity proved unfounded. Only a slight touch is required to press the large virtual buttons, and navigating the settings is simple as Canon has kept the number of options on any one screen to a minimum.

The camera's touch properties are at their best when using the Touch AF feature. This allows the focus area to be selected by simply touching it on the screen. In face-detection mode, touching a point on the screen enables focus tracking of that object, which is useful for following moving subjects. In all, focusing the IXUS 210 is fast and accurate, particularly in single AF point mode.

There are some interesting Smart Shutter modes on the IXUS 210. The Wink Self-Timer starts the camera's self-timer once

it detects an eye blinking at the camera, which is useful for self-portraits. However, the Smile Shutter is my favourite. When set to this mode, the IXUS 210 automatically takes an image when it detects a smiling face in front of it. I was surprised at just how well this feature works.

With centreweighted and spot metering, as well as EV compensation and ISO sensitivity adjustment, there are plenty of manual-exposure options for those who want more from their compact camera.

For the most part, I found that I used the IXUS 210 in its evaluative metering mode. The results were excellent, with images bright and well exposed. The camera also selected sensible exposure settings when given more awkward backlit scenes. Nearly all the images I took would make good prints without further adjustment.

Colours look bright and natural with the My Colour settings turned off, but with 11 different colour style settings, plus a custom setting, it is possible to achieve most colour effects in-camera. I found the Vivid option to be particularly good for bright and bold holiday snapshots.

Given that the camera's sensor has 14.1 million pixels, noise is well controlled. When viewing images at 100%, noise is noticeable even at ISO 200, but as most people won't regularly be making huge prints from a compact camera, it shouldn't be an issue. In-camera noise reduction causes images to have a smudged effect, especially at ISO 1600, although once again this will only be an issue when making prints at around A4 in size. **AP**

Images from the IXUS 210 are well exposed with pleasing colours



Verdict

DESPITE my anxieties about the touchscreen, the Canon



IXUS 210 performed well. It is slower to use than a model with conventional buttons, but given the point-and-shoot nature of compact cameras, most people won't change the settings from one shot to the next. It produces excellent images that are perfect for the casual snapper, while the few manual exposure settings and the stylish design will also appeal to those who demand a little more.

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Leica 95mm 1:2 SUMICROM ASPHERIC M (BLACK)	EXC+++BOXED £119.00
Leica 95mm 1:2 SUMICROM CHROME	MINT BOXED AS NEW £195.00
Leica 95mm 1:2 ELWARTI CHROME	MINT \$295.00
Leica 135mm 1:2.8 ELWARTI M FOR M3	MINT \$345.00
Leica 135mm f4.5 HEYTOR + HOOD + FINDER M	MINT \$190.00
Leica 200mm f4 NITELIT + HOOD	MINT \$465.00
LEICA MOTOR	MINT BOXED AS NEW \$395.00
LEICA 50mm 1:2 SUMICROM BALL & SOCKET HEAD	MINT \$1,450.00
LEICA SP50 FLASH	MINT CASHED \$119.00
LEICA SP540 TITANIUM FINISH	MINT BOXED AS NEW £175.00
LEICA ERC CASE FOR MINT B70	MINT \$75.00
LEICA M2 WINDER BLACK	MINT BOXED £775.00
LEICA FIT M1 BATTERY (LOW USE)	MINT \$400.00
Leica 65mm f5.5 ELMAR + 1664K FOC	MINT BOXED \$395.00
Leica 65mm f4.5 ELMAR + SCRAPE CHC + 30mm FPR	MINT CASHED £245.00
Leica 65mm f4.5 ELMAR + 1664K FOC MOUNT FOR VISO	MINT \$395.00
Leica 65mm f4.5 ELMAR SCRAPE CHC	MINT \$245.00
Leica 55mm 1:1 ELMAR (2 CM)	EXC + \$239.00
Leica 55 - 75mm F4 VARIO ELMAR 3 CM	EXC + \$319.00
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KOWA TSUKA SPORTING SCOPE + 20x40 ZOOM	MINT \$750.00
SWAROVSKI 10 : 5 : 2.5 B. BINOCULARS + CASE	MINT CASHED £995.00
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VOIGTLANDER BESSA L BODY CHROME	MINT	\$380.00
VOIGTLANDER BESSA T5 BODY CHROME	MINT BOXED B&W	\$380.00
VOIGTLANDER 15mm H5 SW HELIAR ASP + FDR (B)	MINT BOXED	\$299.00
VOIGTLANDER 25mm H4 SKOPAR + FINDER BLK	MINT BOXED	\$295.00
VOIGTLANDER 25mm H4 SKOPAR + FINDER SIL	MINT BOXED	\$295.00
VOIGTLANDER 25mm H4 SKOPAR + FINDER + M MOUNT	MINT BOXED	\$325.00
VOIGTLANDER 35mm T2.5 COL. SKOP BLACK	MINT	\$179.00
VOIGTLANDER 90mm H3.5 APC LANTHAN (BLK)	MINT BOXED	\$245.00
VOIGTLANDER WINDER BESSAT + A18 PC ANS	MINT BOXED B&W	\$219.00
RICOH GR1 DATE BODY PRESENTATION BOX	MINT BOXED	\$225.00
RICOH GR17 FILM COMPACT	MINT	\$119.00

Medium Format

BROMICA ETRS BODY ONLY	MINT	£750.00
BROMICA ETR5: SQA + 120 BACK	EXC	+ £30.00
BROMICA 55mm 1/2 ZENZIANO MC	MINT	£145.00
BROMICA 100mm 1/2 MACRO ZENZIANO PC	MINT	£290.00
BROMICA 105mm 1/2 ZENZIANO MACRO PC 11	MINT BOXED	£195.00
BROMICA 150mm 1/2 ZENZIANO E MC	MINT BOXED	£140.00
BROMICA 150mm 1/2 ZENZIANO E MC	MINT	£145.00
BROMICA 150mm 1/4 E	MINT	£180.00
BROMICA 150mm 1/4 E	MINT	£90.00
BROMICA 250mm 5/6 MC	MINT + HOOD	£195.00
BROMICA 250mm 5/6 ZENZIANO	MINT	£195.00
BROMICA MOTOR DRIVE E II	MINT BOXED	£120.00
BROMICA E120 BACK	EXC	+ £30.00
BROMICA ACTION PRISM FINDER E	MINT BOXED	£180.00
BROMICA AEI PRISM FINDER	MINT	£90.00
BROMICA SQA BODY with 80mm PE and 120 BACK	MINT	£345.00
BROMICA SQAM BODY + GRIP DRIVE	MINT	£125.00
BROMICA 50mm 1/3 ZENZIANO S	EXC	+ £140.00
BROMICA 100mm 1/2 MACRO ZENZIANO PE	MINT	£290.00
BROMICA 150mm 1/2 ZENZIANO S	MINT	£145.00
BROMICA SQA 120 BACK	MINT BOXED	£98.00
BROMICA SQ 120 BACK	EXC	+ £30.00
FLUJ CW 90 KW CW 100mm 5/5 LENS	MINT BOXED	£685.00
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HASSELBLAD 1/4 PM + 65mm COMPLETE ACCESS	MINT BOXED	£1,005.00
HASSELBLAD 1/4 PM + 45 FOR XN	MINT IN KEYS	£350.00
HASSELBLAD 500CM + A12 + 80mm CF	EXC	+ £790.00
HASSELBLAD 500CM + A12 + 80mm F8.7	MINT BOXED	£585.00
HASSELBLAD 1/4 PM + 45 FOR XN	EXC	+ £340.00

HASSELSBAD 40mm 4 DISTAGON CF	MINT 11,95 €
HASSELSBAD 150mm 18 SCHWARZ	EXC++ 358,00 €
HASSELSBAD 150mm 18 T. F.	MINT 388,00 €
HASSELSBAD HC PC50 10.5 CM FOR SYSTEM	MINT BOXED + HB FOLDER 258,00 €
HASSELSBAD PLAIN PRISM	EXC 075,00 €
HASSELSBAD PL PRISM	MINT 189,00 €
HASSELSBAD A12 BACK BLACK AND SILVER	MINT BOXED 145,00 €
HASSELSBAD A12 BACK BLACK AND SILVER	MINT - 390,00 €
HASSELSBAD WRO PRO FOCUS 16 HEADS & CONTROL	MINT-BOXED 298,00 €
MAMIA RE 67 PRO 670 + 127 LENS + 128 BACK	MINT 538,00 €
MAMIA 65mm 14 LENS FOR RZ	MINT - 338,00 €
MAMIA 65mm 14 LENS FOR RZ	MINT 338,00 €
MAMIA 35mm 145 HEADS + 100.00 PL. BACK	IN STOCK
MAMIA 15mm 15.5 AF FOR 645 AF	MINT 228,00 €
MAMIA 20mm 14 SEICOR FOR 645	MINT CASD 1185,00 €
MAMIA POLAROID FOLDER HOLDER FOR 645 AF	NEW 1185,00 €
MAMIA 120 BACK FOR RB	MINT BOXED 398,00 €
PENTAX 67 115 7.5 BODY & PRISM + 105mm LENS	MINT BOXED AS NEW 398,00 €
Pentax 67mm 115 3.5 C + CASE FOR 67 LATEST	MINT 338,00 €
Pentax 55mm 115 5.5 SMC FALTE 105mm FOR 67	MINTCASD 1189,00 €
Pentax 220mm 115 3.5 SMC LATEST FOR 67	MINT 238,00 €

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KONICA MINOLTA 17 - 35mm 12.8/4 A/F "D" CIRC APMINT BOXED AS NEW £225.00
MINOLTA 75 - 300mm 14.5/5.6 A/F "D" MINT BOXED AS NEW £125.00
KONICA HEXAR RF + 50mm 12 + KONICA FLASHMINT BOXED AS NEW £985.00
MINOLTA TC 1 TITANIUM COMPACTMINT-BOXED £495.00

Nikon Auto-Focus

Nikon F6 Body	MINT	\$790.00
Nikon FS Body (Really Nice)	MINT BOXED	\$475.00
Nikon FS Body	MINT	\$389.00
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Nikon F100 Body	MINT	\$465.00
Nikon F100 Body	MINT	\$145.00
Nikon F100 Body SILVER	EXC++	\$195.00
Nikon F55 Body	MINT BOXED	\$85.00
Nikon 10mm 2.8 AF IF ED MC FISHEYE	MINT-CASED	\$429.00
Nikon 15mm 2.8 AF MC HOOD (RARE LENS NOW)	MINT BOXED	\$379.00
Nikon 28mm 2.8 AF	MINT BOXED	\$199.00
Nikon 50mm 1.8 AF	MINT	\$80.00
Nikon 105mm 2.8 AF MC MICRO NIKKOR MACRO	MINT	\$365.00
Nikon 105mm 2.8 AF MC MICRO NIKKOR MACRO	MINT BOXED	\$365.00
Nikon 800mm 8.0 AF ED GLASS + HOOD inc	FLIGHT CASED	\$5.00
Nikon 500mm 4.5 AF ED IP MC TWCPU DIGI ONLY	MINT-FLT CASE	\$278.00
Nikon 12- 24mm 11.8 AF D XED AFs (C)	MINT BOXED	\$545.00
Nikon 14- 24mm 2.8 ED AFs (F)	MINT BOXED AS NEW	\$755.00
Nikon 17- 55mm 2.8 ED AF IF AF-S	MINT BOXED AS NEW	\$1,050.00
Nikon 18- 35mm 3.5-5.6 ED AFs (F)	MINT BOXED	\$385.00
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Nikon 18- 35mm 5.5-5.6 AFs (F) ED VIB REDUCTION	MINT +	\$179.00
Nikon 20- 35mm 5.5-5.6 V ED AFs AF-S + HOOD	MINT CASED	\$175.00
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Nikon 24- 70mm 12.0 ED IF AFs (NANO LATEST)	MINT BOXED	\$1,045.00
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Nikon 24- 71mm 3.5-5.6 ED AF + HOOD	MINT BOXED	\$145.00
Nikon 24- 120mm 5.5-5.6 ED AF VIB RED	MINT BOXED AS NEW	\$375.00
Nikon 28- 30mm 11.8 AF	MINT BOXED	\$145.00
Nikon 35- 70mm 2.8 AF	MINT BOXED	\$325.00
Nikon 35- 105mm 5.4/5.4 AF	MINT BOXED	\$145.00
Nikon 55- 75mm 5.6-6.3 AF D X AF-S IF VIB RED	MINT BOXED	\$190.00
Nikon 70- 180mm 10.5-5.6 AF IF ED MICRO NIKKOR	MINT BOXED AS NEW	\$965.00
Nikon 70- 200mm 2.8 ED AFs (VIB REDUCTION)	MINT AS NEW	\$1,160.00
Nikon 80- 200mm 2.8 ED IF 270UCH LFT	MINT BOXED AS NEW	\$795.00

Nikon Manual

NIKON F3 HP P.F.F. + MF-6 BACK + EMOKIM... MINT BOXED V RARE	£1,266.00
NIKON F3 HP BODY (LIGHT TRIPPING RING ON BASE)	£1,266.00
NIKON F3 HP BODY (LIGHT SIGNS OF USE ONLY)	MINT BOXED
NIKON F3 BODY (VERY LIGHT USE)	MINT BOXED
NIKON FM5A CHROME BODY	MINT
NIKON FM2N CHROME BODY	EXC+++
NIKON FE BODY BLACK BODY	EXC++
NIKON FE BODY BLACK BODY	EXC
NIKON FE BODY CHROME	MINT
NIKON FM BLACK BODY	EXC++
NIKON FM BODY CHROME	MINT
NIKON 15mm 1:3.5 AS CASHD (SUPER)	MINT BOXED
NIKON 24mm F2.8 AIS	MINT
NIKON 28mm F2.8 AI	MINT
NIKON 28mm F2.8 AIS	MINT
NIKON 28mm F2.8 AIS	MINT
NIKON 28mm F2.8 AIS (TUNISSET)	MINT BOXED AS NEW
NIKON 35mm F2.8 AI (SUPERB LENS)	MINT BOXED AS NEW
NIKON 35mm F2.8 AI	MINT
NIKON 24mm p.c. PERSPECTIVE CONTROL	MINT CASHD
NIKON 35mm F2.8 P.C. PERSPECTIVE CONTROL	MINT CASHD
NIKON 55mm F1.4 AI	MINT
NIKON 55mm F2.8 MICRO AIS	MINT
NIKON 55mm F2.8 MICRO P MICRO + M TUBE	MINT IN KEYSER
NIKON 85mm F2 AIS	MINT BOXED
NIKON 105mm F2.8 MICRO MICRO	MINT BOXED AS NEW
NIKON 105mm F4.0 MICRO NIKKOR AI	MINT
NIKON 150mm F2.8 AIS	MINT
NIKON 150mm F2.8 AIS	MINT BOXED AS NEW
NIKON 300mm 1:4.5 (SHARP MAN FOCUS LENS)	MINT BOXED AS NEW
NIKON 300mm 1:4.5 AIS (SHARP MAN FOCUS LENS)	MINT BOXED AS NEW
NIKON 500mm F4.0 EF FD 1" W/ CPU DIO COMAT	MINT FLT CASE
NIKON 600mm F4.0 EF FD TELEPHOTO AND FLIGHT CASE	EXC 1,786.00
NIKON 800mm 5.6 IF FD 1" W/ OMC & FLIGHT CASE	MINT-EXC++
NIKON REFLEX NIKKOR 1000mm ftt C	MINT-EXC++
NIKON 28-35mm 5.5 AIS	MINT
NIKON 35-77mm 5.5 AIS AIS	MINT
NIKON 35-105mm 5.5 AIS AIS	MINT BOXED
NIKON 35-105mm 5.5 AIS AIS	MINT
NIKON 35-105mm 5.5 AIS AIS	EXC+++
NIKON 35-135mm 5.5 AIS AIS	MINT
NIKON 35-200mm 5.5 AIS AIS ZOOM	MINT BOXED
NIKON 43-86mm 5.5 AIS ZOOM	MINT
NIKON 200-250mm F4 AI	MINT
NIKON PNT 14 EXTENSION TUBES EACH	MINT CASHD
NIKON PNT 140 EXTENSION RING	MINT
NIKON MD4 DRIVE FOR F3	MINT
NIKON TC14A TELECONVERTER AIS	MINT
NIKON TC14B TELECONVERTER AIS	EXC++
NIKON TC21 CONVERTER	MINT BOXED
NIKON TC20 CONVERTER	MINT
NIKON SB 11 - ALL CONNECTING LEADS (8) AS NEW...	MINT BOXED AS NEW
NIKON SB 11 - ALL CONNECTING LEADS (8) AS NEW...	MINT CASHD
NIKON SB 10 FLASH	MINT BOXED
NIKON D80 TRIANGLE FINDER	MINT
TAIRON 90mm 2:2.8 + EXTENSION TUBE NIKON MOUNT	MINT BOXED

Olympus Manual

OLYMPUS CAM1 BODY	MINT	\$95.00
OLYMPUS 24mm f2.8 ZUIKO	MINT	\$99.00
OLYMPUS 28mm f2.8 ZUIKO + HOOD	MINT CAGED \$75.00	
OLYMPUS 28mm f5.5 ZUIKO	MINT	\$75.00
OLYMPUS 50mm f1.8 ZUIKO	MINT	\$225.00
OLYMPUS 50mm f5.5 MACRO	MINT	CASED \$160.00
VOIGTLANDER 75mm f2.5 CCL HEL + HOOD	MINT	BOXED \$190.00
OLYMPUS 80mm f4 MACRO + ZOOM/MAG TUBE	MINT	\$275.00
OLYMPUS 100mm f2.8 ZUIKO	MINT	\$275.00
OLYMPUS 135mm f5.5 ZUIKO	MINT	BOXED \$75.00
OLYMPUS 200mm f4 ZUIKO	MINT	\$99.00
OLYMPUS 300mm f4.5 ZUIKO COMPLETE	MINT CAGED AS NEW \$295.00	
OLYMPUS 100cm f11 ZUIMO TELE + RING	MINT	CASED \$95.00
OLYMPUS 35 - 70mm f4 ZUIKO	MINT	CASED \$69.00
OLYMPUS 65 - 200mm f4	MINT	\$140.00
OLYMPUS 75 - 150mm f5.5 ZUIMO	MINT	\$75.00
OLYMPUS 65mm f2.8 MACRO	MINT	\$80.00
OLYMPUS WINDER 1	MINT	BOXED \$35.00
OLYMPUS WINDER 2	EXC++	\$35.00
OLYMPUS T10 RING FLASH & CONTROLLER	EXC++	\$165.00
OLYMPUS T20 FLASH	MINT -	CASED \$20.00
OLYMPUS T30 FLASH	MINT	BOXED \$45.00
OLYMPUS F 280 FLASH	MINT	BOXED \$45.00
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105mm f2.8G AF-S VR IF ED Micro Nikkor	£604.99	18-105mm f3.5-5.6G ED VR	£219.99
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BOWENS
INTERNATIONAL

STUDIO LIGHTING

BOWENS Accessories - see website for our full range



BOWENS GEMINI

NEW ULTRA COMPACT
GEMINI 200 & 400

GEMINI "Gemini ... one of the most popular studio flash systems in the world" Steve Aves

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Gemini PRO Series



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500R Head	£399	or £15mth
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Travel Pak including High Capacity Battery, Charger and 3m Cable **£559**

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New Features Include:
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35mm f2 - Canon ZF	£848
50mm f1.4 - Nikon ZF.2	£611
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50mm Makro - Canon ZF	£1080
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2 year warranty available

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- 14.6 million pixels
- Sensor shake system
- Video Recording
- 3.0" LCD with Live View

K-7 Body £779.00
K-7 +18-55mm £839.00
Please visit our website for even more K-7 offers!



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PENTAX K-x

2 year warranty available

Advanced features & user-friendly functions ensure an outstanding level of photographic performance within a compact, lightweight body.

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen

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K-x Black Twin Kit £574.99
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- Supersonic Wave Filter
- 2.7" LCD with Live View
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In stock at new Low Price
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- Built-in image stabiliser

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Megapixels	12.1	HD Video	x
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic DMC-GF1 + 14-45mm O.I.S

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Live View	✓	Card Type	SD

By using the Micro Four Thirds System standard and developing a camera body that eliminates the mirror box and optical viewfinder unit, the DMC-GF1 was able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

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Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Panasonic DMC-FZ38



Megapixels	10.1
Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S	✓
Card Type	SD

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Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
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I.S	✓
Card Type	SD

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28mm f/1.8 EX DG	£329.99
30mm f/1.4 EX DC HSM	£399.99
50mm f/1.4 EX DG HSM	£379.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£377.99
105mm f/2.8 EX DG Macro	£377.99
150mm f/2.8 EX DG Macro HSM	£569.00
180mm f/3.5 EX DG Macro HSM	£499.99
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50-500mm f/5-6.3 DG OS HSM	£1,399.99
70-200mm f/2.8 EX DG Macro HSM II	£657.99
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Adobe Photoshop CS4 See Web

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Sigma 120-400mm (AF) £519.00

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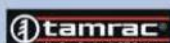
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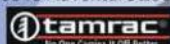
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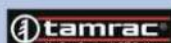
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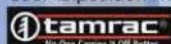
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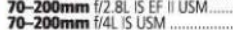


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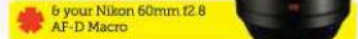


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T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R2400
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£6.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300, DX4000/4400/5000/6000/7000/7400/8400/9400
T0591-599 Set of 8	£94.99	Check Website.	Photo 1400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	Photo P50, R265, R285, R360
T0597/8/9, each	£11.99 13ml	Check Website.	RX560, RX585, RX685
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	PX650, PX700/710W, PX800/810FW
T0611 Black	£6.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0612/3/4, each	£6.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R2680
T0711 Black	£6.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£6.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R2680
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	Photo R2680
T0801/2/3, each	£6.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£6.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R2680
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
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BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
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CL38 Colour 12ml	£12.99
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PGI9 PC/PM/R/G/Y 14ml	£10.99
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PG40 Black 16ml	£15.99
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No.27 Colour	£14.99
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No.29 Colour	£14.99
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- 2) A filter holder clips onto the ring
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MC35 Remote Cord	E+ £89
SB20 Speedlight	E++ £39-£49
SB21A Macro Speedlight	Mint / Mint £129-£225
SB21B Ringflash	E++ £149-£179
SB28 Speedlight	E+ £89
SB30 Speedlight	E++ £35
SB30DX Speedlight	E++ £69-£79
SC17 Flash Cord	E++ £35
WT-1 Transmitter	E++ £139

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F3T Champagne Body Only	E++ £550
F3HP + MD4 Motordrive	E+ / E++ £249-£499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc £149
F3AF Body Only	E+ £299
F2AS Black Body Only	E+ £349
F2A Black Body Only	Exc / E+ £199-£249
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F2 Photomic Black Body Only	E+ £249
F2 Photomic Chrome Body Only	E+ £149
F Photomic FTN + 50mm F1.4	E++ / Mint £499-£1,299
F Photomic FTN Body Only	Exc £149
FM3A Black Body Only	E++ £399
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FM2N Chrome Body Only	E+ / Mint £159-£249
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FM Chrome Body Only	E+ £109
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FE Black Body Only	E+ £99
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24mm F2.8 AI	E+ £129
24mm F2.8 AIS	E+ / E++ £169-£219
28mm F2.8 S	E++ £89
28mm F2.8 PC Shift	E+ £349-£450
28mm F4 PC Shift	E+ / E++ £239-£295
35mm F2.5 Series E	As Seen £59
35mm F2.8 Non AI	As Seen £49
35-70mm F3.4-5 AIS	E++ £79
35-105mm F3.5-4.5 AIS	As Seen / E++ £49-£149
43-86mm F3.5 Auto	Unused £175
45mm F2.8 P	E++ / Mint £199-£249
50mm F1.4 AI	E++ £125
50mm F1.4 AIS	Unused / E++ £169-£250
50mm F1.8 AI	E+ £49
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105mm F3.5 Non AI	As Seen £69-£79
105mm F2.8 AIS Micro	E+ / Mint £299-£399
120mm F4 Medical	E++ £499-£750
135mm F2.8 AI	As Seen £49
135mm F2.8 AIS	As Seen £95
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135mm F3.5 AI	As Seen / E++ £59-£79
135mm F3.5 Auto Q	Unused £175
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50mm F4 PQ EL	E+ £599
50mm F4 PQS Makro	E+ £399
120mm F5.6 HFT	E+ £399
150mm F4 HFT	Exc / E++ £199-£299
150mm F4 PQ	E++ £349-£650
150mm F4 PQS	E+ £650
180mm F2.8 AF	E++ £1,299
180mm F2.8 PQ	E++ £1,099
250mm F5.6 HFT	E++ £399
250mm F5.6 PQS	E+ £649
350mm F5.6 HFT	E+ / E++ £499-£549
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Polaroid Mag 6008	E+ / New £139-£199
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Vario Extension Tube ET22-58	E++ £299
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11-22mm F2.8-3.5 ED Zuiko E+ / Mint £399-£419
12-55mm F2.8-3.5 Zuiko E+ £519
14-55mm F2.8-3.5 Zuiko E+ £279
17mm F2.8 Pancake Zuiko Mint £199
18-100mm F3.5-6.3 Zuiko E+ £299
25mm F2.8 Zuiko E+ £59
40-150mm F4.5-6.3 Zuiko E+ £199
40-150mm F4.5-6.3 Zuiko Unused / New £109-£139
50-200mm F2.8-3.5 Zuiko E+ £449-£499
50mm F2 Macro Zuiko E+ / Mint £239-£319
Sigma 24mm F1.8 EX DG E+ £179
Sigma SP-11 + 14-45mm E+ £349
Pentax K7 Body Only Mint / Mint £649-£699
Pentax D-5000 Body Only E+ £299
Pentax K100D + V-Finder E+ £179
Ricoh GX200 E+ £219
Sigma SD14 + 18-50mm F2.8 Mint £449
Sony A350 + 18-70mm E+ £329
Sony A100 + 18-70mm E+ £249
Sony VG-90AM Grip E+ £69
Sigma DSC-F82 E+ £199
Sony DSC-R1 E+ £299

Flash & Lighting - Please Phone

Fuji - Please Phone

Hasselblad

503CVK Gold Supreme Mint £3,499
503CVK Complete E+ £1,049
503CVK Chrome Body Only E+ / E+ £449-£499
500ELX Black Body Only E+ £449-£450
500ELM Body Only E+ £199
903SWC + Finder Body Only E+ £2,449
903SWC Complete Mint £1,299
Flex Outfit E+ £299
30mm F3.5 CF Fisheye E+ £329
40mm F4 CF FLE Exc / E+ £399-£1,099
50mm F4 C Chrome E+ / E+ £249-£399
50mm F4 C Chrome E+ £449
50mm F4 CF Exc / E+ £379-£399
60-120mm F4.5 FE E+ / E+ £349-£449
60mm F3.5 C Black E+ £399
120mm F4 CF Chrome E+ / E+ £499-£549
135mm F5.6 C Macro E+ / E+ £299-£349
150mm F4 C Chrome As Seen / E+ £149-£299
150mm F4 C Chrome E+ £149
150mm F4 CF As Seen / E+ £299-£449
150mm F4 Cii E+ / E+ £399-£449
160mm F4.5 C Black E+ £449
250mm F4 FE E+ £299-£349
250mm F5.6 C Chrome As Seen / E+ £149-£249
350mm F5.6 C Black E+ £449
2x Converter E+ £399-£449
2x Cambo Converter E+ £60
2x Komura Converter E+ £59
2x Vivitar Converter E+ / E+ £49-£75
12 On Magazine As Seen £59
A12 Black Mag As Seen / E+ £79-£99
A12 Chrome Mag As Seen / E+ £49-£149
A16 Chrome Mag E+ £99
A16S Chrome Mag E+ £69
A24 Black Mag E+ / E+ £49-£129
A24 Chrome Mag Exc / Mint £75
A24 TCC Black Mag E+ £139
Polaroid 100 Mag E+ / E+ £39-£75
Polaroid 80 Mag E+ £35
Extension Tube (40630) E+ £45
Extension Tube 55 E+ £35
Acute Matte Screen E+ £75
HC1 Prism E+ £39
Meter Prism As Seen £49
N2 Prism E+ £29
P14 Prism E+ £149
P16 Prism E+ £149
P18 Prism E+ £149
P19 Prism E+ £149
P20 Prism E+ £149
P21 Prism E+ £149
P22 Prism E+ £149
P23 Prism E+ £149
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P96 Prism E+ £149
P97 Prism E+ £149
P98 Prism E+ £149
P99 Prism E+ £149
P100 Prism E+ £149

Hasselblad H Series



H2F Body + Prism + Magazine E+ £2,999
H2 Body + Prism + Magazine Mint £2,499
H1 Complete E+ / E+ £1,899-£1,999
H1 Body + Prism + Mag E+ £349-£399
150mm F3.2 HC E+ £1,399
Phase One H10 Back E+ £1,250
H10 1032 Magazine E+ / Mint £1,999-£3,999
H10 1032 Polaroid Mag E+ £1,999
H1032 Proshade E+ £1,299
BCH Charger + 8V Battery E+ £125

Hasselblad Xpan Series

Xpan II + 45mm F4 E+ / E+ £1,399-£1,599
Xpan + 45mm F4 Exc / E+ £349-£1,099
90mm F4 E+ £349-£399
49mm C Close Filter E+ / E+ £148
Xpan Ever Ready Case E+ £79
Xpan Release Cord E+ £39

Large Format - Please Phone

Leica M Series

M8 Jubilee Set Unused £4,499
M8 Ein Schick + 50mm F1.4 Asph. Mint £3,999
M8TL Titanium + 50mm F2 Unused / Mint £2,499-£2,550
M8 Royal Photo Society Unused £2,999
M8TL 0.85x LHSA Black Body Only Unused £2,999
M8TL 100mm Body Only Mint £1,750
MP 0.85x Black Paint Body Only E+ £1,499
MT 0.72x Black Body Only E+ £1,399-£1,449
MT 0.72x Chrome Body Only E+ £1,550
M8TL 0.85x Black Body Only E+ £899
M8 Black Body Only E+ £599
M8 Chrome Body Only E+ £750
M4 Chrome Body Only E+ £599-£750
M2 Chrome Body Only E+ £349
M2 Black Body Only E+ £399
M2A Chrome Body Only E+ £499
CL Chrome Body Only E+ £349
Minolta QLE + 40mm F2 E+ £399
35mm F2.8 Chrome (MS) E+ £299
50mm F2 Chrome E+ £449
50mm F2 M Black E+ / E+ £749-£799
65mm F3.5 Chrome E+ £299
90mm F2.8 Black E+ £449
90mm F2.8 Chrome (Vaso) E+ £245
90mm F2.8 M Chrome E+ / Mint £699-£749
90mm F4 C E+ £249
90mm F4 Chrome E+ £99
90mm F4 Collapsible E+ £219-£239
90mm F4 Elmar E+ £299
135mm F2.8 Black E+ £249
135mm F2.8 M Black As Seen £225-£250
135mm F4 Black E+ £249

135mm F4 Chrome

135mm F4 Chrome As Seen £125
135mm F4.5 Chrome As Seen / E+ £59
112mm F4 M Adapter E+ £39
21mm Chrome Finder (12025) Mint £349
A42 Sving Polariser E+ £69-£85
Handgrip M E+ £59-£79
M2 Leather Case E+ £25-£30
M6TL/M7 Leather Case Mint £79
Motor M E+ £249
SP20 Flash E+ / E+ £69-£79
Universal Polariser M E+ £199

Leica R Series

R3 Gold + 50mm F1.4 Unused £1,999
R9 Anthracite Body Only E+ / Mint £949-£1,099
R9 Black Body Only E+ / Mint £999-£1,199
R8 Black Body Only E+ / Mint £399-£449
R8 Chrome Body Only E+ / E+ £399-£449
R6.2 Chrome Body Only E+ £349
R6.2 Chrome Body Only E+ £349
R6 Black Body Only E+ / E+ £299-£449
R5 Black Body Only E+ / E+ £299-£349
R3 MOT + Winder E+ / E+ £229-£299
SL2 Anniversary Body Only E+ £299
SL MOT Black Body Only E+ £299
SL Black Body Only E+ £349
SL Chrome Body Only E+ £349
15mm F2.8 Asph Super ROM Mint £2,999
24mm F2.8 3.5cm As Seen / E+ £249-£299
24mm F2.8 ROM E+ £699
28mm F2.8 PSC Shift E+ / Mint £899-£950
28-70mm F3.5-4.5 ROM New £699
28-70mm F3.5-4.5 3.5cm E+ £349
28-70

**The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.**

Tel: 01463 783850 Fax: 01463 782072

Email: info@ffordes.com

ffordes

70mm F2.8 Leaf Shutter	E+ £125
80mm F2.8 Leaf Shutter	E+ £130
95-210mm F4.5 C ULD	E+/E++ £179-£249
105-210mm F4.5 C ULD	New £379
150mm F2.8 A	E++ £199-£249
150mm F3.5 C	As Seen / E++ £49-£115
150mm F3.5 N	As Seen / New £65-£150
150mm F3.8 Leaf Shutter	E+ £199
150mm F4 C	As Seen / E++ £59-£39
150mm F3.5 C	E+ £59
210mm F2.8 A	New £499
210mm F4 C	As Seen / E+ £75-£139
210mm F4 N	E+ / E++ £109-£139
300mm F2.8 A	E++ £1,499
300mm F5.6 C	Exc £149
500mm F8 Reflex	E++ £399
2x Teleconverter	E++ / New £79-£145
2x Teleplus Converter	E++ £39
2x Vivitar Converter	E++ £39
120 Insert	E+ / New £10-£35
120 Pro Mag	E+ £39
120 Super Mag	E++ £29-£35
135N Pro Mag	E+ £75
135N Super Mag	E++ / Mint £75-£85
135W Mag	E+ £85
220 Insert	E++ £10-£20
Polaroid Mag	E+ / New £10-£49
AE Prism Finder (FE401)	E+ £145
AE Prism Finder (PK402)	E+ £39
AE Prism Finder N	E+ £199
PD Meter Prism	E+ / E++ £49-£75
Prism Finder (FP401)	Mint / New £109-£149
Prism Finder N	E+ £75-£119
Prism Finder 645	As Seen £29
Auto Extension Tube 1	E+ / E++ £25-£25
Auto Extension Tube 2	E+ / E++ £25-£25
Auto Macro Spacer	New £39
Flash L Grip (GL401)	New £39
Flash L Grip (GL402)	New £39
Power Drive 645	E+ £49
Power Drive W401	E+ £55
Prism Magnifier	E++ £29
Remote Control Set RS401	New £69
Tipod Adapter N	E++ £25

Mamiya 7/7H	
7H Black + 80mm F4 L	Ex Demo £1,299
7H Black Body Only	Ex Demo £799
7H Champagne Body Only	E++ £599
7 + 80mm F4 L	E+ / E++ £899-£949
7 Body Only	E+ £499
43mm F4.5 L + Finder	E+ £349
50mm F4.5 L (No Finder)	As Seen £499
50mm F4.5 L + Finder	Mint £699
65mm F4 L	E+ £499
150mm F4.5 L	E+ / E++ £299-£449
210mm F8 L + Finder	Mint £699
Close-up Adapter	E+ £149
ZE702 Polarizer	Mint £139

Mamiya RB67	
Pro SD Complete	E+ / E++ £499-£549
Pro S Complete	E+ / E++ £299-£399
Pro S Body Only	E+ £149
90mm F3.5	E+ £99
90mm F3.8 C	E+ £125
127mm F3.5 KL	New £169
140mm F4.5 C Macro	E+ £199
150mm F4 C Soft Focus	E+ / New £99-£189
180mm F4.5	As Seen / E+ £69-£99
180mm F4.5 C	As Seen / E++ £69-£129
180mm F4.5 KL	New £325
210mm F4.5 C	As Seen £399
250mm F4.5 KL A	E+ / New £199-£325
Extension Tube No1	E+ / E++ £65-£199
Extension Tube No2	E+ £59
120/220 Powerdrive Mag	E+ £79-£149
Pro 220 Mag	As Seen £35
Pro 220 Mag	E+ / E++ £49-£145
ProSD 120 Mag (6x4.5cm)	New £39

Mamiya RZ67	
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Pro II Complete	E+ / E++ £749-£799
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ £549-£599
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5 ULD	New £699
50mm F4.5 W	E++ £349-£369
65mm F4.5 L A	E++ / New £349-£549
65mm F4 W	E+ £299
75mm F4.5 Shift W	E+ £549
100-200mm F5.2 W	E+ £399
140mm F4.5 Macro M.L.A.	E++ / New £299-£499
150mm F3.5 W	Mint £379
180mm F4 VSP / DL	E++ £499-£599
180mm F4.5 W	Exc / E++ £179-£199
180mm F4.5 WN	Ex Demo / Mint £149-£335
210mm F4.5 A	E+ £599
250mm F4.5	E+ £179
250mm F4.5 W	E++ £225
350mm F3.5 A	E+ £799
350mm F5.6 A	E++ £249
360mm F6	E+ £299
1.4x Converter	E++ £249
120 Pro Mag	Exc / E++ £29-£59
120 Pro Mag (6x4.5)	E+ £145
120 Pro Mag	E+ £39
Polaroid Mag	E+ / E++ £25-£39
AE Prism Finder	As Seen / E++ £149-£249
PD Prism Finder	E+ £225
Prism Finder	E+ £79
Extension Tube No 2	E++ £79

Front Bellows Hood for G3	New £49
Remote Control Set RS401	New £69
Waist Level Finder	E+ £59
Winder II	E+ £59

**Mamiya TLR - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF	
F5 Body Only	E++ £1,099
F5 Body Only	As Seen / E+ £179-£299
F4S Body Only	E++ £299
F100 + MB15 Grip	E++ £199-£229
F100 Body Only	Exc / E++ £129-£599
F90X + MB10 Grip	As Seen / Mint £59-£129
F90X Body Only	E+ £79
F90 Body Only	E+ / E++ £59-£125
F80 Black + 35-80mm	E++ £89
F80 Black Body Only	E+ / Mint £79-£399
F80 Chrome Body Only	E+ £179
F80S Body Only	E+ £49-£59
F80T Body Only	Exc / E+ £39-£59
F65 Chrome Body Only	E+ / E++ £39-£59
12-24mm F4 G AFS DX ED	E++ £599
14mm F2.8 AFD	Mint £350
17-55mm F2.8 G AFS DX IFED E	E++ £639-£699
18mm F2.8 AFD	E++ / Mint £699-£799
18-35mm F3.5-4.5 AFD	E++ £299
18-70mm F3.5-4.5 G AFS ED DX	E++ / Mint £149-£159
18-200mm F3.5-5.6 G AFS ED VR	E++ £399
24-50mm F3.5-4.5 AFD	E++ £149
24-85mm F2.8-4 ED AFD	E+ £259
24-120mm F3.5-5.6 ED AFD	E+ £159
24-120mm F3.5-5.6 G AFS ED VR	E++ £399-£449
28-70mm F2.8 D AFS ED	E+ £749
28-70mm F3.5-5.6 AFD	E+ £79
28-80mm F3.5-5.6 AFD	As Seen / E++ £49-£79
28-105mm F3.5-4.5 AFD	As Seen £49
55-200mm F3.5-5.6 AFS DX G	Ex Demo / E++ £119-£129
60mm F2.8 AFD Micro	E++ / Mint £249-£259
70-200mm F2.8 G AFS ED VR	E+ / E++ £1,099-£1,199
70-300mm F4.5-5.6 ED AFS VR	E++ / Mint £329-£339
70-300mm F4.5-6 AFG	E++ £79-£89
80-200mm F2.8 ED AFD	E+ £399
80-400mm F4.5-5.6 AFD VR	E+ / E++ £949-£999
105mm F2.8 AFD Micro	E++ £449
TC20E Converter	E+ / Mint £159-£179
TC20EII Converter	E+ £249
Sigma 17-55mm F2.8-4 EX DG	E+ £159
Sigma 17-70mm F2.8-4.5 DC Macro	E+ £199
Sigma 20mm F1.8 Asph EX DG	E+ £349
Sigma 24-70mm F2.8 EX DG	E+ £249
Sigma 28-200mm F3.8-5.6 UC	E++ £79
Sigma 30mm F1.4 EX DC	E++ £249
Sigma 70-300mm F4-5.6 APO Macro	E++ £109
Sigma 70-300mm F4.5-5.6 APO DG OS	E++ £599-£659
Sigma 100-300mm F4 D APO EX HSM	E+ £699
Sigma 120-400mm F4.5-6.3 APO OS HSM	E++ £499
Sigma 150-500mm F5-6.3 APO OS HSM	E+ £599
Sigma 170-500mm F5-6.3 APO DG	E++ £379
Sigma 300mm F2.8 APO EX HSM D	E+ £1,199
Sigma 1.4x APO EX DG Converter	E++ £109
Sigma 2x APO EX Converter	E++ £109
Tamron 14mm F2.8 SP AF	New £599
Tamron 18-200mm F3.5-6.3 XR Di II	E++ £119
Tamron 28-300mm F3.5-5.6 XR Di	E+ £119
Tamron 70-210mm F2.8 SP AF LD	E+ £399
Tamron 70-300mm F4-5.6 AF Macro	E+ £399
Tokina 10-17mm F3.5-4.5 DX Fisheye	New £400
Tokina 12-24mm F4 ATX Pro DX	E++ £349
DR-3 Right Angle Finder	E++ £79
DR-4 Right Angle Finder	Mint £89
DW20 Waist Level Finder	E+ £89
DW4 Waist Level Finder	Mint £95
MB10 Grip (F90X)	E++ £39-£50
MB16 Grip (F90)	E++ £29
MC12B Release	E++ £20
MC30 Remote	E+ £39
MC35 Remote Cord	E+ £89
SB20 Speedlight	E++ £39-£49
SB21A Macro Speedlight	Mint / Mint £129-£225
SB21B Ringflash	E++ £149-£179
SB28 Speedlight	E+ £89
SB30 Speedlight	E++ £35
SB30DX Speedlight	E++ £69-£79
SC17 Flash Cord	E++ £35
WT-1 Transmitter	E++ £139

Nikon Manual	
F3T Champagne Body Only	E++ £550
F3HP + MD4 Motordrive	E+ / E++ £249-£499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc £149
F3AF Body Only	E+ £299
F2AS Black Body Only	E+ £349
F2A Black Body Only	Exc / E+ £199-£249
F2A Chrome Body Only	E+ £239
F2 Photomic Black Body Only	E+ £249
F2 Photomic Chrome Body Only	E+ £149
F Photomic FTN + 50mm F1.4	E++ / Mint £499-£1,299
F Photomic FTN Body Only	Exc £149
FM3A Black Body Only	E++ £399
FM2T Titanium Body Only	Mint £499
FM2N Chrome Body Only	E+ / Mint £159-£249
FM2 Chrome Body Only	E+ £129-£149

FM Chrome Body Only	E+ £109
FE2 Black Body Only	E+ £129-£195
FE Black Body Only	E+ £99
FE Chrome Body Only	Exc / E++ £99-£119
18mm F3.5 AIS	As Seen / Exc £159-£199
20mm F2.8 AI	E+ £239
24mm F2.8 AI	E+ £129
24mm F2.8 AIS	E+ / E++ £169-£219
28mm F2.8 AI	E++ £89
28mm F2.8 PC Shift	E+ £349-£450
28mm F4 PC Shift	E+ / E++ £239-£295
35mm F2.5 Series E	As Seen £59
35mm F2.8 Non AI	As Seen £49
35-70mm F3.4-5 AIS	E++ £79
35-105mm F3.5-4.5 AIS	As Seen / E++ £49-£149
43-86mm F3.5 Auto	Unused £175
45mm F2.8 P	E++ / Mint £199-£249
50mm F1.4 AI	E++ £125
50mm F1.4 AIS	Unused / E++ £169-£250
50mm F1.8 AI	E+ £49
50mm F2 Non AI	E+ £65
50mm F2.8 AIS Micro	E+ £49
55mm F3.5 Micro Non AI	E+ £79
60-200mm F4 AIS	E+ / E++ £149
100-300mm F5.6 AIS	E+ £179
105mm F3.5 Non AI	As Seen £69-£79
105mm F2.8 AIS Micro	E+ / Mint £299-£399
120mm F4 Medical	E++ £499-£750
135mm F2.8 AI	As Seen £49
135mm F2.8 AIS	As Seen £95
135mm F2.8 Auto Q	Unused £250
135mm F3.5 AI	As Seen / E++ £59-£79
135mm F3.5 Auto Q	Unused £175
180mm F2.8 ED AIS	E+ £299
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E+ / E++ £399-£499
TC14A Converter	E+ £199
TC14B Converter	E+ £125
TC200 Converter	E+ / Mint £599-£699
TC300 Converter	As Seen / Exc £75-£99
TC301 Converter	E+ £99
Sigma 350-1200mm F11 SLDIII	E+ £999
Tamron 200-500mm F5.6 SP	E+ £399
Tamron 90mm F2.5 SP Macro	E+ £75
Zeiss 50mm F1.4 ZF	E+ £449
DA2 Sports Finder	Exc / E+ £75-£129
DE2 Prism	E+ £35
DE3 Highpoint Prism	Mint £145
DR3 Right Angled Finder	E+ / E++ £69
DW2 Waist Level Finder	Mint £125
Extension Tube PK11	Mint £35
Extension Tube PK12	E+ £30
Extension Tube PK13	E+ £30
F Waist Level Finder	E+ / E++ £45-£75
MD11 Motordrive	As Seen / E+ £35-£99
MD12 Motordrive	Exc / E+ £39-£85
MD14 Motordrive	E+ £59
MD15 Motordrive	E+ £45
MD2 Drive + MB2 Ball Pack	E+ £199
MD4 Motordrive	Exc / E++ £69-£145
MF6 Revolving Back	Exc £35
PB5 Bellows	E+ £165
PF2 Focus Stage	E+ £89
Repro Kit Model PF	Mint £499

**Olympus - Please Phone
Pentax - Please Phone**

Rollei 6003/6/8	
6006AF Body Kit	New £3,450
6006AF Complete	Mint £2,750
6006 Integral Complete	E++ £799
6006 Complete	E+ £829
6006 MK1 Complete	E+ / E++ £369-£499
6001 Complete	E+ £399
SLX MK1 Complete	E+ £249
50mm F4 HFT	Exc / E++ £239-£399
50mm F4 PQ	E+ / E++ £549-£650
50mm F4 PQ EL	E+ £599
50mm F4 PQS Makro	E+ £399
120mm F5.6 HFT	E+ £399
150mm F4 HFT	Exc / E++ £199-£299
150mm F4 PQ	E++ £349-£650
150mm F4 PQS	E+ £650
180mm F2.8 AF	E++ £1,299
180mm F2.8 PQ	E++ £1,099
250mm F5.6 HFT	E++ £399
250mm F5.6 PQS	E+ £649
350mm F5.6 HFT	E+ / E++ £499-£549
2x HFT Converter	E+ £69-£99
120 Insert	E+ / New £15-£69
120 Magazine (6006)	E+ / E++ £69-£125
120 Magazine (6008)	E+ £125
120 Magazine (6x4.5) 6008	E+ £199
Polaroid Mag 6006	E+ £35
Polaroid Mag 6008	E+ / New £139-£199
450 Magazine + Adapter	E+ £349
45 Degree Prism	E+ £179
90 Degree Prism	E+ £299
T Finder	Mint £199
Extension Tube 17	E++ £39
Vario Extension Tube ET22-58	E++ £299
FM1 Flashmeter	New £199
RC120 Remote	E++ £29
SCA356 Flash Adapter	E++ £35

Rollei SL66/E/SE - Please Phone	
Rollei Twin Lens - Please Phone	
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Pentax 12-24mm f4 AL IF Super Wide Angle AF Zoom lens	£604
Pentax 14mm f2.8 ED IF Digital AF lens	£429
Pentax 18-55mm F3.5-5.6 SMC P-DA AL lens	£47
Pentax 21mm f3.2 SMC P-DA Wide Angle lens	£49
Pentax 40mm f2.8 ED Digital AF lens	£246
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Pentax 50-200mm f4.5-6.3 ED AF Telephoto Zoom lens	£184
Pentax 50mm f2.8 Macro AF-D F-A lens	£370
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Pentax SMC P-DA 35mm F2.8 Macro Limited Edition Lens	£527
Pentax SMC P-DA 55-300mm F4.0-5.8 ED AF Telephoto Zoom Lens	£345
Pentax SMC P-DA 18-250mm F3.5-6.3 AL (IF) AF Zoom Lens for Digital	£402
Pentax SMC P-FA 75-300mm F4.5-5.8 AF Zoom Lens - Black	£116
Pentax Wide Angle SMC P-FA 31mm F1.8 AL Limited AF Lens (Black)	£813
Pentax 17-70mm F4 AL SDM AF SMC P-DA Lens	£482
Pentax 18-105mm F3.2-4.5 FA SMC AL Silver Lens	£184
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Pentax 10x21 UCF R Compact Porro Prism Binocular	£48
Pentax 10x25 UCF WP Compact Porro Prism Binoculars	£110
Pentax 10x28 DCF WP WaterProof Roof Prism Binocular	£184
Pentax 10x42 DCF WP II WaterProof Roof Prism Binoculars	£284
Pentax 10x43 DCF SP WF FogProof Wide Angle Roof Prism Binocular	£395
Pentax 10x50 DCF SP WF FogProof Roof Prism Binocular	£457
Pentax 10x50 DCF Wide Angle Porro Prism Binocular	£83
Pentax 12.5x50 DCF SP WF & Fog proof Roof Prism Binocular	£494
Pentax 12x50 PCF WP II Water Proof Porro Prism Binocular	£135
Pentax 20x80 DCF WP II Water Proof Porro Prism Binocular	£109
Pentax DCF ED 8x43 WaterProof Roof Prism Binocular	£769
Pentax 8x20 MCF Jupiter III Compact Porro Prism Bi	£48
Pentax 8x28 DCF MP WaterProof & FogProof Roof Prism Binocular	£222
Pentax 8x40 DCF WP II Water Proof Porro Prism Binocular	£110
Pentax 8x42 DCF WP II WaterProof Roof Prism Binoculars	£234
Pentax DCF ED 10x50 Binocular	£899
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Canon 100mm F2.8 EF MACRO USM Lens	£439
Canon 15mm F2.8 EF Fish Eye lens	£579
Canon 180mm F3.5L EF Macro USM Lens	£1,099
Canon 24-105mm F4.0 L EF USM Lens	£709
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Canon 28-135mm F3.5-5.6 EF Image Stabilizer Lens	£358
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Canon 300mm F4L EF USM Image Stabilizer Lens	£1,029
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Canon EF 24-85mm f3.5-4.5 USM Lens	£294
Canon EF 24-105mm F4.0 L USM Lens	£149
Canon EF 135mm F2.8 Soft Focus Lens	£308
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Canon EF 28-300mm F3.5-5.6L IS USM AF Lens	£2,099
Canon EF 28mm F1.8 USM Lens	£382
Canon EF 28mm F2.8 Lens	£160
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Canon EF 70-300mm F4.5-6.3 DO IS USM Autofocus Telephoto Lens	£999
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Bushnell 12x42 H2O Water Proof & Fog Proof Porro Prism Binocular	£62
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Bushnell 7x35 PermaFocus Focus Free Porro Prism Binocular	£50
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Olympus 10x25 Tracker PC I Compact Porro Prism Binocular	£73
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Olympus 10x50 TROOPER DPS I BINOCULARS	£61
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Olympus 12x50 Pathfinder EXPS I Porro Prism Binocular	£135
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Olympus 8x25 Magellan WP I Roof Prism Binocular	£98
Olympus 8x25 Tracker PC I Compact Porro Prism Binocular	£59
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Olympus 8x42 Magellan EX WP I WaterProof Roof Prism Binocular	£197
Olympus 8x42 Pathfinder EXPS I Porro Prism Binocular	£110

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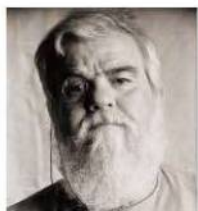
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Tamron 90mm F2.8 Di 1:1 SP AF Macro	



ROGER HICKS

Before you rush out and buy the latest new camera model, why not consider first wearing out the one you have?

UNTIL comparatively recently – some time in the 20th century – the only people who could afford to throw something away before it was worn out were the rich. The poor bought the best they could afford (which often was not very good) and wore it out. The classic example is clothes. New clothes would be 'Sunday best', then they became 'everyday' and finally they were relegated to 'old clothes', worn only for dirty jobs. Children were commonly dressed in hand-me-downs that were passed between siblings, cousins and friends. Clothes were patched and boots repaired.

Of course, as soon as you can afford a camera, you're above the hand-to-mouth level of economic existence. Any camera is a luxury, and it sickens me when I read (typically on internet photo forums), that 'everyone in the world now has a mobile phone, and all mobile phones have cameras in them'. There are plenty of people in the world for whom food and clean water are more than they can hope for, let alone mobile phones or phones with cameras in – assuming you want a mobile phone with a camera in (I don't).

Yet we in the rich world now have so many luxuries that we simply can't wear them all out – not as a nation, and not even (unless we try very hard) as individuals. This especially includes expensive, old luxuries. For example, in mid-2009, my sister-in-law gave me a Zeiss Ikon Contaflex Super BC, the rare black one, complete with an interchangeable back. One of her patients had given it to her (she's a doctor). I haven't even put a film through it yet, and the likelihood of my wearing it out is non-existent.

Technology makes a difference, of course. Even before the advent of digital imaging, the leaf-shuttered SLR had been revealed as a technological dead end. So were interchangeable backs, for that matter. Even so, this was a staggeringly expensive luxury camera. In 1963, it cost £124 10s (£124.50), complete with f/2.8 Tessar lens. In comparison, a Leica M2 with an f/2.8 Elmar optic cost £130 12s 2d (£130.61), though of course the Leica had no automation and indeed no meter. Then again, the Contaflex had a non-instant-return mirror and a miserable choice of slow and surprisingly expensive lenses, or rather, Pro-Tessar front components: 35mm f/3.2, 85mm

f/3.2 and 115mm f/4, with the 35mm f/3.2 at £38 8s 2d (£38.41), as against a 35mm f/2.8 Summaron at £44 14s 3d (£44.71).

This immediately raises the question of whether it is worth making some things – especially 'high-tech' consumer goods such as cameras – so well that they will be obsolete before they wear out. The answer, though, is more complex than is immediately obvious.

First, there are things that are simply better. I'd hate to try image processing with my first computer, a

CP/M machine that cost me £1,600 in the mid-1980s and was deadly slow with limited storage (two 5¼in floppies) and a monochrome screen. Even so, I did wear out my last writing computer, a 386, which lasted a dozen years until the motherboard fried.

Second, there are things that it's cheaper to replace

than to repair. Again, computers and their peripherals are a good example, but we've got through four coffee-making machines in the past 10-15 years.

Third, yes, it is often worth buying quality, because once you have something that does what you want, there is no point in replacing it until either it wears out or your needs change. Although I can see scope for improvement in my Leica M9, for example, in the realms of higher ISO and better high ISO performance, further improvements are going to be marginal as far as I am concerned. When the M10 comes out, as no doubt it will in due course, I'd buy an M10 if I didn't already have an M9, but I doubt I'd trade the M9 against an M10. An M8 or M8.2 against an M9 – crop against full frame, no UV/IR filters needed – is another matter. When the M9 wears out, I might take a look at an M11 or M12.

The big problem at this point is that you have to know what you want, and most people don't. Instead of thinking, 'I want a camera (or indeed anything else) that does this and this,' they see something new and think, 'That looks good. I want one.' They never actually think about what it would do for them.

This is always the bottom line. All too often, it's not, 'What do I really want?' but, 'What can I have?' Many people nowadays can have more than they want, provided, of course, that they're not too fussy about what they have, and will take quantity over quality. **AP**

'There are things that it's cheaper to replace than to repair. Computers and their peripherals are a good example'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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